

SQUARE DANCING

OCTOBER, 1973

50¢ PER COPY

THE
OFFICIAL
MAGAZINE
OF
The
Sets in Order
AMERICAN
SQUARE
DANCE
SOCIETY

SQUARE DANCE
SCENES for TEENS

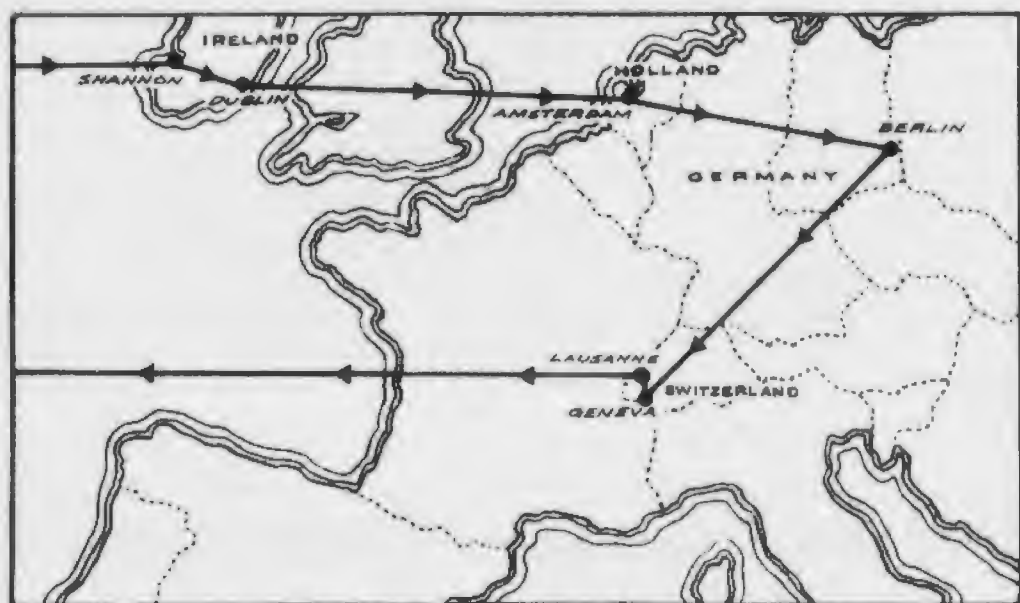
(see page 10)



HERE'S the SHORT of SQUARE

and the LONG DANCE TRAVEL

**15 days
to EUROPE**



Two wonderful weeks — experiencing the thrill of visiting four equally fascinating but distinctly different European countries. You'll tour the lush Irish countryside and have the opportunity to kiss the world-famous Blarney Stone, visit Holland — the land of tulips, canals and cheese and then tour fascinating Berlin. Following participation at the Twentieth Annual European Square Dance Roundup in Berlin the tour concludes with a visit to Switzerland with its beautiful Alps and gorgeous scenery.

August 22 — September 5, '74



Wally and Maxine Schultz & Don and Pete Hickman
Your Tour Escorts

**35 days
AROUND the WORLD**



**Holland, Turkey,
Egypt, Lebanon,
Israel, Iran,
Afghanistan,
Pakistan, Indian,
Nepal, Burma,
Indonesia,
Hong Kong**



Don and Marie Armstrong will
be tour escorts for this trip.

An exciting world awaits you! Travel to some of the most unique, most unusual cities on the globe. The entire tour is deluxe with the finest hotels in each stop. All meals are included. Major sightseeing of each area will be enjoyed. Special dinners and evening activities are planned. Because of the limitation of traveling in some areas, the tour will be held to 28 persons. At the end of the trip, passengers may deplane in Honolulu and visit there at no additional airfare if desired. Don't delay if you'd like to be a part of this extra-special trip!

September 24 - October 28, 1974

Grand Orient Tour, April 16-May 8, 1974
with the Bob Osgoods and Bob Van
Antwerps is sold out. A limited number
of couples will be accepted on a Waiting
List.

For illustrated itineraries write to

The American Square Dance Workshop

462 North Robertson Blvd., Los Angeles, California 90048

FROM the FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

Our club, Beaux and Belles of Toronto, have presented complimentary copies of SQUARE DANCING to some of our members for perfect attendance. As a result, we are enclosing seven new subscriptions to your magazine.

Ron and Edith Littleford
Scarborough, Ontario

Our thanks to the Littlefords, Beaux and Belles and all other clubs who have helped introduce SQUARE DANCING to others. We have brochures for those who would like them.
—Editor

Dear Editor:

I have lived in Salt Lake for over fifty years and I have never seen in print or heard such a compliment as the following excerpt from the local paper following the 22nd National Convention. "They swished into town like a gentle tornado, but dressed like rainbows—

15,000 and more from every State and eight countries. Most other conventions the size of this one would keep police busy night and day. Earl Jones' (our police chief) men could have gone on vacation. No problems with riots or rowdies, no drinking. They danced a dozen places in the Salt Palace and then went out onto the parking lot for more, just for fun.

(Please turn to page 47)



This Month's LINEUP

- 5 Hot Line — Late News
- 7 A Square Dance Program for All
- 9 Questions and Answers
- 10 1973 Directory of Youth Groups
- 15 A History of Square Dancing — Ralph Page
- 17 Smoother Dancing Poster
- 18 Take a Good Look — Spin Back and Fan Back
- 19 The Dancers Walkthru
- 22 Square Dance Diary
- 23 Callers Textbook — Chapter Twenty-Nine
- 26 Ladies on the Square
- 28 Round Dance Module
- 29 Paging the Round Dancers: Bob and Lynn Long
- 30 Style Lab — One Couple Drills
- 32 National Square Dance Convention
- 33 Round the World of Square Dancing
- 37 Callers/Teachers Workshop
- 46 Caller of the Month: Lloyd Priest
- 52 On the Record: Reviews
- 72 Square Dance Date Book
- 78 Fashion Feature

SQUARE DANCING

OFFICIAL PUBLICATION OF THE
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



VOL. XXV - NO. 10

Printed in U.S.A.

Copyright 1973, Sets in Order, Incorporated
All rights Reserved. Written permission to reproduce articles and artwork with credit to The Sets in Order American Square Dance Society will gladly be given to clubs, associations and area publications.

**Membership \$5.00 per year includes
12 issues of the Official Magazine.**

PLEASE NOTE: Allow at least six weeks' notice on changes of address. To speed up the change please send the old address label from your SQUARE DANCING magazine along with your new address.

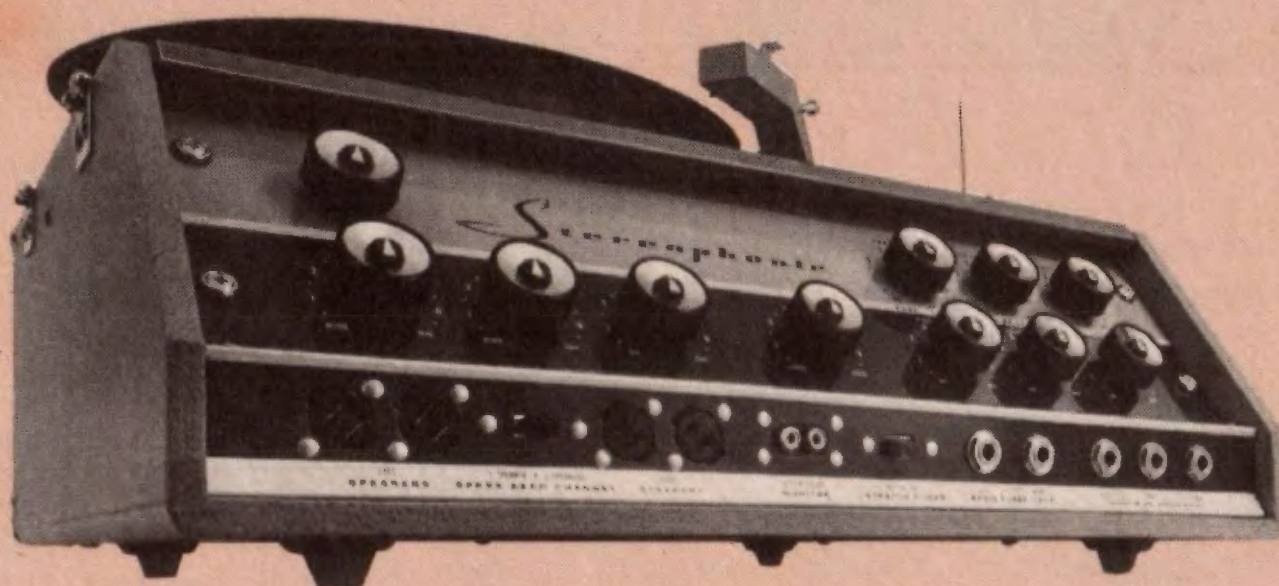
Published monthly for and by Square Dancers and for the general enjoyment of all.

GENERAL STAFF

Editor	Bob Osgood
Editorial Assistant	June Berlin
Advertising Manager	Marvin Franzen
Dancers Walkthru	Becky Osgood
Subscriptions	Betty Baker
Processing	Joy Cramlet
Art Consultant	Frank Grundeen
Photographic Consultant	Joe Fadler
Art Advisors	Chas. Dillinger Assoc.

Second Class postage paid at Los Angeles, Calif.

462 NORTH ROBERTSON BOULEVARD • LOS ANGELES, CALIFORNIA 90048 • TEL. (213) 652-7434



NEWCOMB

...works and works and keeps on working. Newcomb portable combination record player/public address systems have the durability and dependability to keep up with the hardest working callers in the country. There's a huge number of professionals who've been working with Newcomb equipment for years. No question about it, they've *proved* Newcomb's *reliability*. Another thing callers agree on is the *quality* of Newcomb's sound. It's full sound, complete, solid and clean...With good records it comes amazingly close to a real live performance. And the caller's voice comes through loud and clear—big but not boomy, no raggedy edges, it's free-flowing and understandable. Some callers act like their Newcomb players will go on forever. Wishful thinking, probably... But that's how attached they get to their Newcomb's great versatility, many convenient features, and highly effective controls. Write for a free catalog of the famous Newcomb TR line and pick out a friend of your own.

NEWCOMB AUDIO PRODUCTS CO. DEPT. SO-10
12881 Bradley Avenue, Sylmar, California 91342

RED HOT



"TUNE CLEARING HOUSE" NOW IN OPERATION: Established early this past Summer, a special service for square dance recording companies is now in full swing. The problem in recent years of more than one caller selecting a currently popular tune for a singing call has resulted in several instances of costly duplication. Unknowingly, as many as three recordings of the same tune have been released simultaneously by three different callers on three different labels with the result that the success of any of the recordings was gravely impaired. Now, through the "clearing house" system, the various record labels check before going in to a recording session to "register" a tune they would like to release. Working on a cooperative basis, the system can save the members of the industry countless time and energy, to say nothing of expense. Those interested in becoming a part of this project may write to Ken Anderson, Box 54, Newtonville, New York 12128.

EXTRA: Watch for a feature article on Square Dancing coming soon in The Wall Street Journal.

NEW MOVEMENTS SCREENING SYSTEM NEED EMPHASIZED: Several recent polls taken during the past six months point to a growing need for some system of evaluating the current flood of new experimental movements being poured into the activity. One source of information shows that more than 100 of these "inventions" have been released in one four-month period. Considerable concern has been expressed by both dancer and caller leaders over the uncontrolled influx. How to combat the growing problem was a major concern of the recent LEGACY group and will appear as a prime subject on the agenda of the CALLERLAB meetings next year. (Your ideas aimed at possible solutions are more than welcome. Send them to the Editor of this publication.)

CBS TELEVISION COVERS SQUARE DANCE SCENE: Kirkwood Lodge, well-known site of countless square dance vacations on the Lake of the Ozarks, was the location this past month of a "special" filmed on the spot to feature a generous portion of contemporary square dancing. The unique showing, which spotlights CBS regular, Dan Rather, along with Marshall Flipppo and an abundance of happy dancers, was planned to coincide with the observance of Square Dance Week.



Attention: Callers and Round Dance Instructors...

Audiotronics 100 Watt Professional Sound
System For Only **\$274.95!**

The impressive multi-functional 700SVT system combines two 50 watt speakers for 100 watts of total high fidelity and full spectrum stereophonic sound indoors or out. Plus all the quality features you look for in a professional sound system: *SOLID STATE CIRCUITRY—SEPARATE CONTINUOUSLY VARIABLE SPEED CONTROL—HEAVY*

DUTY DYNAMICALLY BALANCED MOTOR—plus... *COMPLEMENTARY SYMMETRY CIRCUITRY* that assures less than ½ of 1% distortion over the entire audio range.

TEN JACKS are also provided to facilitate the use of 4 mikes, 4 speakers, a standard size jack for feeding an external amplifier or recorder, and an auxiliary input jack for playing a tape recorder or radio through the unit. *ACOUSTIC CONTROL SELECTOR SWITCH* enables the operator to control high frequency and feed-back.

FULL YEAR WARRANTY IS OFFERED through all authorized Audiotronics dealers.

ALL THIS FOR ONLY \$274.95! CALLER NET

Return this coupon for further information
and descriptive literature.

NAME _____

ADDRESS _____

CITY _____ STATE _____

ZIP _____



AUDIOTRONICS

Audio Division

7428 Bellaire Avenue

North Hollywood, California 91605

SQUARE DANCING

A program to fit the individual needs
of everyone who wishes to dance

IN THE EYES OF SOME, square dancing is just one big activity with beginner classes at the start and with a high level club or workshop group as the ultimate goal. While this unfortunately may be the case in some communities, it is not a realistic evaluation of what the contemporary square dance program should be — or could be.

A look at the people who are our *potential* dancers — and there must be millions — points out a number of interesting facts. For one thing, this *potential* takes into consideration all of those who might be looking for a social and recreational outlet. It will have to consider those who are physically, mentally and financially adapted to enjoy this particular pastime. It will have to consider the time each person has available to devote to square dancing. And this last is the key.

It takes a certain amount of time to learn the basics of square dancing. FIFTY basics can be *taught* in just ten weeks. Then, depending upon the individual, it will take differing amounts of time before each person has danced enough to have thoroughly *learned* the FIFTY. The additional TWENTY FIVE basics that make up the Extended Basics (1 - 75) plateau can be taught in an additional twenty weeks, although it may take a year of dancing before the average dancer has them down to the point of *automatic reaction*. Each new experimental movement a dancer is taught requires a certain amount of time to be presented and then more time before the dancer has it *learned*.

Let's Look At The Potential

For the sake of simplicity let's assume that all potential future dancers fit into just these four categories.

First — The young marrieds. Early twen-

ties. They live in a new housing development and have no friends in the area. Time available for square dancing. Two or three times a week.

Second — The young parents. Involved with raising two young children. She's doing the P.T.A. bit. He's deep in Little League baseball plus his obligations with a growing business and quite frequently gets involved with clients in the evening. They need some activity that they can share together. Possible time available for square dancing: maybe two times a month — maybe a little more frequently for a brief period while taking lessons.

Third — The established forties and fifties. The children are grown past the need for "sitters". Business and social patterns have become established and more time is available for square dancing — perhaps once each week.

Fourth — The retired sixties (plus). For some this means unlimited time for square dancing. Those who are residents of retirement communities, mobile home parks, etc., may find that square dancing is provided not only every night but perhaps daily, with morning and afternoon workshops and classes available. It's quite possible for them to get in as much as eight hours of dancing in a single day.

The Situation: Mid - 1970s

Today we appear to be in a square dance economy based on the quantity of material — the number of movements — a person knows. It has relatively little to do with the native intelligence of an individual, his *ability* to assimilate a new movement or his pure enjoyment of just dancing. It is strictly dependent upon the time he has available to dance — to be taught and to spend time practicing — new movements.

It's easy to see that a couple in our second

category with five hours to devote to dancing each month simply does not have the same exposure as someone in the fourth group who may be able to get in as many as 160 hours each month.

If we try to satisfy the needs of all of these people with a single concept of club dancing we're in for a difficult, if not impossible task. If we provide a place to dance only for those twice-monthly dancers who have learned their fifty basics and now just want to dance and enjoy themselves, we may have difficulty in keeping the interest of those in our third group who are well grounded in seventy five basics or those in the first group who, because of the time they have available for workshops, can handle a certain number of the new experimental movements.

On the other hand, if our club concept is to be built around the needs of those in our third group, our twice-a-month dancers will soon fall behind, frustrated and frequently embarrassed.

A Hypothetical Situation

Of course what we're doing here is to imagine that there are only four divisions when in reality there are many times that number. We're not overlooking the fact that many clubs have been successful, to a degree, in adjusting levels in order to retain members. But too many, in trying to combine brand new class graduates with the five and six year veterans, have run into problems.

The answer, for the present at least, seems to be in variety. Those areas wishing to retain the new crops of dancers harvested each year will do well to insure that there are FIFTY Basic clubs, Extended (75) Basics clubs and more demanding clubs available for those who wish to go further.

Each dancer will seek his own level or plateau if given this opportunity. For some, those clubs requiring differing degrees of involvement will serve as stepping stones where dancers, just out of class, may gain dancing experience as they work from one plateau to the next. For others a FIFTY Basic group or a 75 Basic club could well become their square dance "home".

In its present trend, square dancing means different things to different people depending largely upon the *frequency* with which they are able to attend dances. A person's *frequency-level* may change as time goes on and as his "outside" responsibilities relax or increase. To satisfy his needs and the dancing needs of all those in your community there must be a selection, a place, for *everyone* to dance. This becomes the job for leadership.

(Note: How can we clear up the problem of dancing levels? Is there a blue-print for the future? This is the first of a series of articles on the present square dance scene. Perhaps there is an obvious solution, a way to please everyone and to retain the interest of those who want to square dance. Let's find out.)

IMPORTANT—NEW POLICY ON 1974 SQUARE DANCERS GUIDE

Pre-planning is now under way for the Annual Square Dancers' Directory and Guide, which will appear in the February, 1974 issue of SQUARE DANCING Magazine.

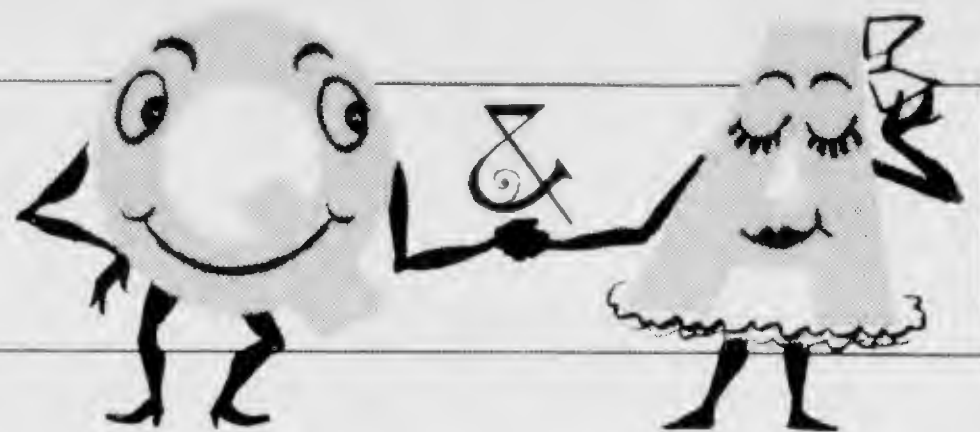
To All Directory Listings:

In recent years some Directory listings have moved and others have dropped out of the position of being able to serve as a Directory contact. In an effort to make the Directory more useful and to bring the listings up-to-date, we ask all those presently shown as listings (in the February, 1973 Directory) to send us a postcard indicating "I would like to continue as a Directory listing" and giving your correct name, address and phone number. Confirmation cards should be received by November 15.

Those listed in the Square Dancers' Directory are "volunteers," who have offered to give local information to traveling square dancers or to those interested in square dancing in their own area relative to classes, clubs, etc., and are willing to have their telephone number and address listed in this manner. They are not expected to act as any more than a source of information on "where to dance" and will not be expected to serve as contacts for traveling callers or for any business ventures. Please send your reconfirmation card to Directory Service, The Sets in Order American Square Dance Society, 462 North Robertson Boulevard, Los Angeles, California 90048.

Thank you for your help.

Square Dancing



AMONG THE MANY LETTERS and the great stack of mail we receive each month, are questions which we try our best to answer individually. Some of these letters find their way into the "From the Floor" section of this magazine. Because of space not all appear in print and considering the nature of some of the questions, we thought that it might be helpful to others in the activity to see what some square dancers have on their minds.

Q. How many people are there in square dancing?

A. No one knows for sure and a census is next to impossible to take. A recent poll by the Organizations Committee of the National Square Dance Convention put the number of associations at 252 and the estimated number of association members at 332,775. Of course, this only represents a portion of those in the activity today. Add to this figure the number of dancers who belong to no association; those who are in learners classes at any given time; those who are involved in square dance courses in schools and colleges, etc., and the total could be quite impressive. Guesstimates in recent years have put the figure at 6 million. (A number of years ago the editors of NATION'S BUSINESS, magazine of the U.S. Chamber of Commerce, called from Washington, D.C., and asked us the question "How many people square dance?" We offered the standard answer being used at that time: "3 million." In a few months their article came out putting the total number of dancers at 30 million. And so, as a result of a typographical error, people used this exaggerated figure as gospel, having read it in such an authoritative and reliable publication.)

Q. We have no caller in the area, but we would like to start a square dance club. How do we go about it?

A. While it is possible to learn to square dance with tapes or records, nothing can com-

pletely replace the "live" caller/teacher. There is a lot more to learning to square dance than just struggling through a list of basic movements. If recorded material is to take the place of the caller, it is important that someone in the group be qualified to do the teaching and to explain about the activity. First of all, however, check neighboring areas. Perhaps someone in the local recreation department or in the physical education department of your high school will be able to lend a hand.

Q. We hear all this static about men having to wear long sleeved shirts for square dancing—how come?

A. Square dancing is no mild activity and when participated in during the summer hot spell or in a crowded, poorly ventilated room, perspiration does become a problem. Square dancers some 25 years ago looked over this situation and decided that the distastefulness of grabbing someone's moist arm in an Allemande Left could be lessened a bit if either the men or the women covered their bare arms while dancing. Evidently the nod went to the men and the long sleeve rule has been a courtesy observed ever since. (Men, you actually have the best of the bargain. On an extremely hot day the moisture absorbed into the cloth of a sleeve serves as a personal evaporative air-conditioning system. You'll never freeze, but you may be two to five degrees cooler inside.)

Q. There has been some talk in this area about starting a square dancers association. There is one in existence not too far from our area for those clubs who wish to join and we don't feel that there is any need for an additional association. What should we do? The heat is on.

A. The only conceivable need for a square dancers association is to provide a service for the dancers, clubs and callers in an area and
(Please turn to page 50)



TO REPEAT AN OFTEN QUOTED STATEMENT, "square dancing knows no age barriers." We see many evidences of this—in both extremes. The growing number of retirement communities featuring active square dance programs is on the increase—as are the number of square dance clubs for teens, pre-teens and college-age young people. So great is the interest in youthful square dancing that a new

first, a callers college just for teen-age callers, is set for the southern states June 16 to 21 next year.

Larger sections of the National Square Dance Conventions, both in the United States and Australia, are being devoted to young dancers of both countries. With all the exuberance of youth, it's most encouraging to note that with the young people square dancing is *not* a fad. It has been with them a number of years and it continues to grow in popularity.

One indication of growth shows up in the number of listings of square dance youth clubs around the world. This year we have 213 listings, an increase of 18 over the previous year. Chances are in another twelve months we may simply run out of space for listings. However, here they are, proof that today's square dancing also belongs to the youth of today.

Alabama

Rocketeers—Sandy Early
5041 Kyle Lane N. W.
Huntsville 35810

Arizona

Lace & Levies—Les and Mary Ely
11801 North 19th Avenue
Phoenix 85029

Arkansas

Teen Ramblers—Donnie Lott or
Ray Richardson, Route 4
Harrison 72601

California

Alameda Otta Bens—Andy Anderson
927 San Antonio Avenue
Alameda 94501

Barnstormers—Jim Gould
Rt. 1, Box 191
Fairfield 94533

Conejo Swingers—Mrs. E.L. Laningham
1217 Knollwood Drive
Newbury Park 91320

Country Corners—Tom Miller #2
3025 Molly Street
Riverside 92506

Tombstone Twirlers—Tom Miller
7025 Ellsworth Circle
Fair Oaks 95628

Sweetheart Squares—Lee & Betty
Garrison, 1524 W. Houston Avenue
Fullerton 92633

Swinging Sweethearts—Lee Boswell
14905 Miller Avenue
Gardena 90249

Yakin' Teens—Ralph Hill
4114 West 164th Street
Lawndale 90260

Shifty Shufflers—Tony Ritacca
P. O. Box 293
Meadow Vista 95722

Mod Squares—Wayne Gifford
5316 Poplar Blvd.
No. Highlands 95660

Promenadin' Pups—Doug Hastings
P. O. Box 85
Cedar Ridge 95924

Twilight Twirlers—Les Smith
2516 Midland Way
Carmichael 95608

Beale Swingers—Dave Huggins
453 Rosswood Drive
Beale AFB 95903

(No Name)—Rodney Peart
Rte. 1, Box 256
Nevada City 95959

Teen Twirlers—Sonny Preston &
Dennis Armstrong, April Lane
School, Yuba City 95991

Gay Goofers—Mrs. Marie
Alexander, 4256 Sloan Drive
North Highlands 95660

Teen Twirlers—Charles Crosby
281 Oak Park Lane
Pleasant Hill 94523

Tanglewood Teen Club—Joe &
Cheryl Lechner, 2078 Tanglewood
Santa Maria 93454

The Young Rebels—Ronald Lockie
6001 Chabolyn Terrace
Oakland 94618

Colorado

Fremont County 4-H Group—Les
Wright, Box 213
Canon City 81212

Grandpa's Squares—Lester & Edna
Wright, P. O. Box 213
Canon City 81212

Pikes Peak Promenaders—Les
& Geri Barnes, 2414 Clarkson
Drive, Colorado Springs 80909

Swinging Teens—John McKinley
1209 Belmont Avenue
Pueblo 81004

Hick & Chicks—Paul Butts
3141 Scranton
Aurora 80010

Connecticut

Bloomfield Barnstompers—Phil
Havens, 5 Maple Edge Drive
Bloomfield 06002

Coventry Shamrocks—Ann Blowey
RFD 5, Box 117
Coventry 06238

Smilin' Eights—Kenneth Johnson
31 Hearthstone Drive
Huntington 06484

Ketchallaits—Gene McLean
271 Ann Street
Meriden 06450

Kloverleafs—Ed & Lois Gibbs
3 Olson Avenue
Cromwell 06416

Stafford Steppers—Greg Ray
Kollar Road
W. Willington 06279

5 Village Teens—Kim Janssen
P. O. Box
Warehouse Point 06088

District of Columbia

Dixie Teen Twirlers—Mrs.
Wm. Robey, 9805 Barlow Road
Fairfax, Va. 22030

Florida

Stompin' Stump Jumpers—Melissa
Petrauskas, 8569 Quail Road
Seminole 33540

Georgia

We Ain't No Squares—
Mr. and Mrs. A. C. Lowe
Quitman 31643

Idaho

Teen Twirlers—Teeny Twirlers—
Bunny Hoppers—Ray & Eve
Parkinson, 316 North C Street
Grangeville 83530

Jerome Squares—Dorothy Bergey
927 E. Ninth Avenue
Jerome 83338

Illinois

Calico Teens—Velma Larson
3344 West 62nd Place
Chicago 60629

Do-Si-Do Half Pints—Walter
McFarlin, R. R. 1
Sparland 61565

Promenaders—Zenous Morgan
7246 S. Champlain Avenue
Chicago 60619

Pok-A-Dot Tweens & Teens—
Cliff Benson, 5638 N. Keystone Ave.
Chicago 60646

Southwest Squares—Art Mathews
7946 S. Muskegon Avenue
Chicago 60617

Pre-Teens—Fred Heckel
1236 Lunt Avenue
Chicago 60626

Flick Reedy Junior Chargers—
Ralph Wakefield, 9679 Ivanhoe St.
Schiller Park 60127

Teen Twisters—Lyle Stalker
601 North Myrtle
Wauconda 60084

Saddle Tramps, Jr.—Dick Colucci
223 George
Wheeling 60090

Indiana

Pistols 'n Petticoats—Jane &
Eddie Miller, 4818 Wright
Griffith 46319

Kings & Queens and Klassy Kats
(Exhibition)—Jim & Billie King
9616 Lower Huntington Road
Fort Wayne 46809

Iowa

Teen Ramblers—Roy Harling
619 Sixth Street
Sioux City 51105

Kansas

Mini-Squares—Earl & Mary Burris
111 N.E. 9th Street
Abilene 67410

Swinging Sets—Ralph Morgan
860 Morningview
Derby 67037

Star Dusters—Pat & Ruth Kelly
8931 Knox Lane
Overland Park 66212

Frontier Twirlers—John & Lois
Cunningham, 8223 Outlook
Prairie Village 66208

Kentucky

Kentucky Mountain Dancers—
Richard Jett
West Liberty 41472

Louisiana

Southern Stompers—Emile &
Jeannine Stieffel, 2910 Danbury St.
Algiers 70114

Jack & Jills—Gene & June
Swindler, 112 Alexander Place
Arabi 70032

Fascin-8-ers—Mike & Carol Koehl
1229 Richmond Drive
Metairie 70003

Goldust Twirlers—Tony & Francis
Barrois, 5025 Elmwood Parkway
Metairie 70003

Swinging Squares—Jerry & Phyllis
Duplantier, 2727 Acacia Street
New Orleans 70122

Slidell Starsteppers—Hank & Mary
Johnson, 1475 East Ridge Drive
Slidell 70458

Maine

Teen Stompers—Larry Anderson
42 Van Buren Road
Limestone 04750

Eight Teens—Laurie Orfaly
865 Washington Avenue
Portland 04103

Twirling Tornadoes—Gail Fletcher
Box 1308 Manson Road
Kittery 03904

Roll-A-Way Teens—Dick Hjort
McKenney Road, Saco 04072

Maryland

Grand Squares—Bill & Elaine Fontz
829 Goucher Boulevard
Towson 21204

Spurs 'n' Spice—Bud & Anna Farris
8016 18th Avenue
Adelphi 20783

Massachusetts

Twilight Twirlers—Will Patterson
22 Upland Road
Andover 01810

Yankee Twirler Teens—Dick &
Jeanne Martin, 16 Revere Rd.
Woburn 01801

Shindigger Teens—Ken Judd
13 Williams Street
Beverly 01915

Twirl-A-Way Teens—Charles Boucher
21 Montgomery Street
N. Adams 01247

Do Si Dots—Carmel Behrsing
P. O. Box 245
Dorchester Center 02124

Harbor Town Teens—Fred Terry
Marblehead 01945

Texas Twirlers—Thomas Durant
15 George Street
Mattapan 02126

Jolly Green Giants—Donna
Woodworth, 123 South Street
Northborough 01532

Boots 'N' Hoops—Donna Baudin
21 Watling Street
Springfield 01104

Teen Travelers—Michael DiFoggio
4 Boisvert Road
Tewksbury 01876

Forget Me Knots—Alfred McCarthy
1188 Main Street
Wakefield 01880

Teen Twirlers—Susan Dennison
5 Dexter Avenue
Waltham 02154

Sparkling Spinners—Cheryl Yankee
260 Maple Street
E. Longmeadow 01028

Circle C Teens—Leo Chauvin
262 Worcester Street
No. Grafton 01536

Michigan

Teen Steppers—Frank Cox
23154 Saxony
East Detroit 48021

Teen Whirlers—Leo Earle
15771 Margaret Avenue
Spring Lake 49456

Minnesota

Junior Lost Corners—Ron Bartels
11457 Quinn Street N.W.
Coon Rapids 55433

Scenic Swingers—Len & Kay
Shannon, Box 414
International Falls 56649

Swinging Pines—Glenn Jarret
Route 1
Marine On the St. Croix 55047

Teen Twirlers—Harry Fillafer
Route 1
Moorhead 56560

Missouri

Teen Twirlers—Joe & Sarah Clark
2755 East Portland
Springfield 65804

Spinners—Gene & Bessie Stanley
3719 North Cypress Drive
Kansas City 64117

Swingin' Teens—Gerald Morris
7012 N. Harrison
Kansas City 64118

Montana

Psychodelic Squares—Don DeShazer
509 East 8th Street
Libby 59923

Nebraska

Swingin' Schooners—Dick Ladine
Gurley 69141

Nebraskaland Swingers—Joy &
Sydia Fear, Route 2
North Platte 69101

Nebraskaland Swingers—Glenn &
Roberta Hinton, Curtis 69025

Nevada

4 H'ers—Neil Gurr
1975 Spanish Springs Road
Sparks 89431

Junior Swingers—Gene & Jackie
Reeley, 4722 Balsam Street
Las Vegas 89108

Swingin Star TNT's—Roger Brodeur
1201 Palm Terrace
Las Vegas 89106

New Hampshire

Twilight Twirlers—Ken Smith
Main Street
Atkinson 03811

Twirling TNT's—Lynn Wilson
261 Laxson Avenue
Manchester 03103

Border City Jrs.—Box 531
Nashua 03060

New Jersey

Shongum Mountaineers—Ed &
Gwen Knight, Clover Lane
R. D. 3, Dover 07801

Clover Squares—Robert Gaunt
Harmony Road
Mickleton 08056

New York

Square Crows—Joe & Margaret
Uebelacker, Durfee Road
Buskirk 12028

Coot Hill Stompers—Robert Washburn
210 Champlain Drive
Mineville 12956

Members of the
Clackamas
(Oregon) High
School "square
dance band" who
dressed in their
normal attire
since their music
was the chief
interest.



LIVE MUSIC

From Stan White, Boring, Oregon

THE DEARTH OF "LIVE" MUSIC has been be-
moaned all over the square dance com-
munity for years. For various reasons it has
become neither feasible nor practical to hire
professional musicians to play for square
dance events. However, in planning a benefit
square dance jamboree for a local high school,
Portland, Oregon area callers came up with
an idea which bore real results. Because the
benefit in question was designed to aid in
raising \$50,000 plus to send the Clackamas
High School Choir on a tour of Europe, the

proposal was made to the school's Fine Arts
Department to put together a square dance
band, using some of the members of the
school's stage band. The first reaction was,
"Oh, no! Not Turkey in the Straw all night
long!", but a record session with a few care-
fully selected recordings stopped that objec-
tion.

Since sheet music and/or musical arrange-
ments were unavailable, the members of the
band accepted the challenge and put together
chord progressions on paper for ten hoedowns
the five Jamboree callers desired to use, as
well as ten singing calls involved. Rehearsals
with the callers proved that the young people
were to be adequate, indeed; and comments
from dancers who attended the Jamboree
ranged from "Simply terrific!" to "Boy, do
those kids have enthusiasm." The entire effort
ranged over a two-month period; however, the
job could have been accomplished in less time.
One advantage was that the callers had more
time to work with the band in getting the
special effects they'd been used to hearing on
the recordings into the band's arrangements.

The benefit was a huge success with more
than \$450.00 going into the coffers for the
Choir's tour. The "great heart of square danc-
ing" came through once more to help some
deserving young people attain a worthwhile
goal, and in so doing, enjoyed a new and
exciting approach to square dancing.

"211" 4-H Club—Stanley Shipman
R. D. 2, Rt. 211
Middletown 10940

Swinging Teens—Ann & Joe
Ziglioli, 4035 Ralph Street
Seaford 11783

Lively Steppers—Mitzi Monty
Boas Road
Mooers Forks 12959

Top Teen Twirlers (4-H)—Glen
Young, 711 Loeber Road
Schenectady 12303

Staten Square Set—Grace Lucarini
18 Edison Street
Staten Island 10316

See Saw Squares—John Crawford
Deans Corner Road
Brewster 10509

Smiling Squares—Fay & Tom
Tomlinson, 107 Fieldcrest Drive
Camillus 13031

Tafty Swingers—Clif & Mil
Eastwood, 4242 Wolf Hollow Road
Syracuse 13219

Ohio

Teen Twirlers—Bud Geng
4883 Manitoba Road
Columbus 43229

Loping Lorainites—John "Will"
Bryant, 1915 West Erie Avenue
Lorain 44052

Oklahoma

Boots & Slippers—Paul Bruemmer
2932 S.W. 50th
Oklahoma City 73119

Sapulpa Jr. Squares—John & Betty
Burkhamer, 212 W. McKinley
Sapulpa 74066

Westside Swingers—Otto & Maydel
Dunn, 428 So. 51st West Avenue
Tulsa 74127

T-Town Teens—Joe & Mary DeArmen
4966 So. Boston Place
Tulsa 74105

Swing 'N' Teens—Harry Perry, Jr.
Route 2
Parson, Kansas 67357

Clover Squares—Ernest & Beulah
Haynes, Route #3, Box 144
Claremore 74017

Jr. Swingers—Irven & Marj
Grissette, 1601 Maple
Bartlesville 74003

Oregon

1829'ers—Roger Putzler
14845 N.W. Northumbria Lane
Beaverton 97005

Dancing Lancers—Parzy Rose
Rt. 1, Box 159
Clackamas 97015

Emerald Teens—Don McMormack
225 Holley Avenue
Eugene 97401

Swinging Squares—Wally Wallway
460 S.W. 345th
Hillsboro 97123

Hicks & Chicks—Jim Steele
307 College
Newberg 97132

Mini Squares—Gene Patterson
13499 S.E. 63rd Street
Portland 97219

Noble Eights—Doug Goldstein
11347 N.E. Davis
Portland 97219

Kalico Kids—Betty Smith
4336 10th Court S.E.
Salem 97303

OSU Promenaders—Stu Taylor
566 Honeysuckle Street
Salem 97303

Teen Twirlers—Alan Gunderson
Box 124 Maplewood Drive
Sandy 97055

Twirlin Teens—Pete & Jan Jensen
3820 Kendra Street
Eugene 97402

Teasin' Teens—Connie Thayer
1311 S.W. G Street
Grant Pass 97526

Pennsylvania

Presque Isle Mini Squares—Ron Weir
1715 Oxford Street
Erie 16505

Church Mice—Art Seele
1901 West High Street
Haddon Heights, N.J. 08035

Buzzard's Flock—Bill McCalin
14 Jackson Avenue
Warren 16365

Tennessee

Tennessee Teens—Bill Broome
545 White Point
Memphis 38109

Memphis Swinging Teens—Danny
Walen, 15634 Rebecca Road
Memphis 38111

Boots & Bonnets—Roy Keith
3510 Denver
Memphis 38127

Texas

Teen Twirlers—Harrick Allen
Rt. 2, Box 33P
Amarillo 79101

Happy Tracks—Reagan Cook
1415 Briarcliff
Austin 78723

Whirling Teens—Mrs. Tom Adams
4905 Pecan Spring Road
Austin 78723

Lone Star Twirlers—Dewey Davis
Beeville 78102

Square Rounders—Joe Hall
5840 Swallow Lane
El Paso 79924

Teen Swingers—Wayne Harper
Rte. 1, Box 567 A
Cedar Hill 75104

Apache Squares—Jim Hale
1412 Freedonia
Houston 77055

Swinging Squares—Eddie Hagan
10802 Eddyrock
Houston 77034

Texas Twirlers—Joe Baimbridge
10603 Raydell
Houston 77071

Bayshore Promenaders—Dianne
Shippey, 618 Baywood Avenue
LaPorte 77571

Guys & Dolls—Harry Sullivan
5319 - 48th Street
Lubbock 79414

Trade Winds—Jerry Winginger
138 - 8th Avenue
Nederland 77627

Square Shooters—Carl Miller
1201 Trimm
Pasadena 77502

Highland Teens—Bob Vallee
7047 Clear Valley
San Antonio 78242

Teen Twirlers—George Rollow
2223 Palomino Drive
San Antonio 78242

Junior Promenaders—Eddie Smith
Victoria 79901

Mini Squares—Jerry & Mary Miller
41 Los Robles, Arlington 76011

Vermont

Square Teens—Shirley Fulford
8 Scovel Lane
Vergennes 05491

Buds N Blossoms—Bill Phillips
Box 30
Benson 05731

Deerleapers—Ann Paquette
83 Mountain Street
Bristol 05443

Hinesburg Highsteppers and
Kountry Kin—Andy Williams
69 Mountain Terrace
Bristol 05443

Virginia

Star Squares—Jack & Peg Gilmour
524 North Montague Street
Arlington 22203

Dixie Teen Twirlers—Tom Craddock
1145 North Illinois Street
Arlington 22205

Tech Trompers Squares—Student
Center, Virginia Polytechnic Inst. &
State U., Blacksburg 24060

Apple Jacks & Jills—Chuck Grim
688 National Avenue
Winchester 22601

Swinging Patriots—Sylvia Hinson
111 Sherwood Drive
Williamsburg 23185

Vienna Square Shooters—Glenn Boltz
3131 Cofer Road
Falls Church 22042

Teen Twirlers—Tom Lowry
8411 Leland Avenue
Monassas 22110

Washington

Samena Teens—John Kozol
15404 S.E. 10th
Bellevue 98007

Roustabouts—Mel Vatne
10509 S.E. 226th
Kent 98031

Russell's Rustlers—Harvey Dorsey
2608 Perry
Bremerton 98310

Outlaws & Moonshiners—Jim Hatrick
802 North 18th Street
Kelso 96626

Do's and Don't—Ray Peters
13454 - 72nd Street N.E.
Kirkland 98033

Rhythm Steppers—Linda Hansen
P. O. Box 145
Milton 98354

Alley Katz & Sequim Swingers
Art Ritchie, Box 367
Sequim 98382

Snoopy Swingers—Mrs. Gladys
McElaney, 16620 - 192nd St. N.E.
Renton 98055

Buckskin Kids—Louie & Shirley
DeSisto, 1609 South Hill Street
Seattle 98144

Jeans & Queens—Bruce Atkins
8438 S.E. 47th Avenue N.E.
Mercer Island 98040

Mavericks—Wayne Easton
843 S. 112th
Seattle 98168

Teen Twirlers—Ralph Carpenter
6344 Delridge Way SW
Seattle 98106

Dixie Chain Gang—Jim West
No. 4824 Madison
Sequim 98382

Silver Spurs—Kim West
West 825 Trent
Spokane 99201

Spokane's Silver Spurs (Ex)—E. S.
"Red" Henderson, W. 1812 Riverside
Ave., Spokane 99201

Appleland Stumblers—Candy
Gustofson, 604 Okanagan
Wenatchee 98801

Stampeders—Jim Warner
2107 South 69th Avenue
Yakima 98903

Swingin' Sweethearts—Bernie
Berndson, Rte. 4, Box 667
Olympia 98501

Tri-City Teen 8'ers—Bob Sheldon
1527 Marshall
Richland 99352

Wisconsin

Pistols 'n' Petticoats—Dick
Fitzpatrick, 2915 E. Fairchild St.
LaCrosse 54601

Teen Twisters—Bruce Busch
2522 Barbara Avenue
Appleton 54911

Title Town Teens—Vern Bero
1210 Shawnee Avenue
Green Bay 54303

Twirling Teens—Steve Wettstein
5723 N. 79th Street
Milwaukee 53218

Wyoming

Junior Quadra Dangle Club—Bob
& Maxine Walker, Box 162
Laramie 82070

Canada

Innisfail Teens—Jim Hopkins
Box 206
Innisfail, Alberta

Skirts & Spurs—Lee Nichols
510 - 30th Avenue N.E.
Calgary 64, Alberta

Twirling Teens—Wilt Wihidal
3504 Boulton Road N.W.
Calgary, Alberta

Kelowna Kloverleafs—Alex
McClelland, 829 Hubbard Road
Kelowna, British Columbia

Shufflin' Shoes—Robert Dempsey
22 Hachey Avenue
Bakers Point, New Brunswick

House of Roth Teen Group—Gloria
& Johnnie Roth
Clementsport, Nova Scotia

Quinte Teen Twirlers—Dorothy &
Dason MacLean, Holmes Road
Belleville, Ontario

Circle M Dancers and
Jimmy Lee Dancers—Herb
Partington, 186 Roxborough
Stoney Creek, Ontario

Teen Squares—Bill Hurford
246 Willson Road
Welland, Ontario

Lads and Lasses—Mike Turner
2554 Chambers Avenue
Ottawa, K2B 752, Ontario

Australia

Wagon Wheel Club—Ron Jones
120 Northern Avenue, Bankstown
Sydney, New South Wales 2200

New Zealand

Hillsborough Square Dancers—Dennis
Spackman, 172 Hillsborough Road
Auckland

Puerto Rico

Sandpiper Squares—P. O. Box 622
Naval Station
FPO New York 00551

Turkey

Turkey Poults—Pat Scott
c/o Turkey Trotters, Tuslog, Det. 63
APO New York 09324

West Germany

Happy Pairs—Patton Service
Club, Patton Barracks
APO New York 09102

A History of Square Dancing

*By Ralph Page
Keene, New Hampshire*



Contra Dances (continued)

Continuing with the history of contra dancing in New England, Ralph Page gives us an insight into the influence of the dancing masters of the era, particularly those who authored books and dance collections. It is interesting to note that many took the liberty of altering dances to suit their own fancies, resulting in many versions.

● Probably the most famous of these native dancing masters was one John Griffith (later Griffiths) who authored the first dance book published in America. He was also the most influential dancing master of his generation. Not so much because of his pioneering in small towns which had never had a dancing master before, but to the fact that he published books, and that so many of his dances were pirated by other less talented teachers. Among other places, he traveled up and down the Connecticut River Valley as far North as Walpole, New Hampshire, where he published "A Collection of Contra Dances" in 1799. Earlier he was in Hartford, Connecticut, and Providence, Rhode Island, where he published: "A Collection of the Newest and Most Fashionable Country Dances and Cotillions. The Greater Part by Mr. John Griffith, Dancing Master." He published dance books in Greenfield and Northampton, Massachusetts, as well as one in Hartford in 1797. It was this Northampton book that was to prove so influential.

His most famous book was that published in Otsego, New York, 1808. His name is not given as the writer of the book, but so many

of his dances are found in it that it might be more to the point to list the ones omitted than to list those it contains. Its name is: "A Select Collection of the Newest and Most Favorite Country Dances, Waltzes, Reels and Cotillions as Performed at Court and all Grand Assemblies, comprising upwards of 350 Figures." In alphabetical order, we might add.

One of Griffith's dances, "British Sorrow," is still being danced by contra lovers and it seems to be more popular now than when it was first published in the Otsego manuscript. Here are the Griffith directions for the dance from the book in question: "British Sorrow. Lead down two couple, up again, cast down one, right hands across and round with third couple, left hands across and round with second couple, hands six round, half right and left, set, half right and left back again." The original copy of this manuscript may be found in the American Antiquarian Society, Worcester, Massachusetts.

Another of his dances, "The Bonny Lass of Aberdeen," is worthy of greater popularity among contra lovers. From the Otsego mss., the directions for the dance: "The Bonny Lass of Aberdeen. First couple cast off two couple, cross over between the third and fourth couple, turn your partner between the third couple, yourself between the second couple, and balance, turn your partner between the second and third couple, balance, right and left." And his version of "Money Musk" is nearly identical with the way it is danced to this day in New England: "Money Musk.

Turn your partner once and half round, lead down opposite sides one couple, there first couple balance, take right hands and turn your partner to the bottom, yourself at top, balance, turn to places, right and left."

The oldest American manuscript of which I have a copy is that of "Asa Wilcox's Book of Figures," 1793. The original, I believe, is in the possession of the Newberry Library, Chicago, Illinois. Dance directions given in it sound quite English. "Sweet Richard, Ladies foot it and change places with the Gentm. Gentm. foot it at the same time, cross over, lead to the top, cast off one Couple, hands four round with 3rd Couple, right & left at top."

Another old mss. "The Merrill Manuscript of New Country Dances" handwritten by Jos. Merrill, Topsham, Maine, November 17th, 1795, sounds even more English: "Osburn Place Assembly. Hey contrary sides, then on your own sides; lead down the middle, up again; right and left." Neither of these directions is exactly English country dance terminology, but they certainly bear a close resemblance.

Yes, England left its mark on our contra dances, and why not? Didn't the overwhelming majority of our early settlers come from there? The Scots, too, made their influence, felt, notably in their enthusiasm for the dance. With them it amounted almost to a passion. The Irish influence is mainly through the countless Irish tunes used for the contra dances. I know of no New England contra that is completely Irish in character and figures. The side-step—seven and threes—which is a basic step in Irish dancing is entirely absent in our contras. Though I have seen many old-time dancers of my youth taking what is termed in Irish dancing "a wrap-around" figure when they "sashayed the center!" An Irish style is evident in the way we balance: Hands hanging straight down at the sides and quite loose, not flapping around wildly.

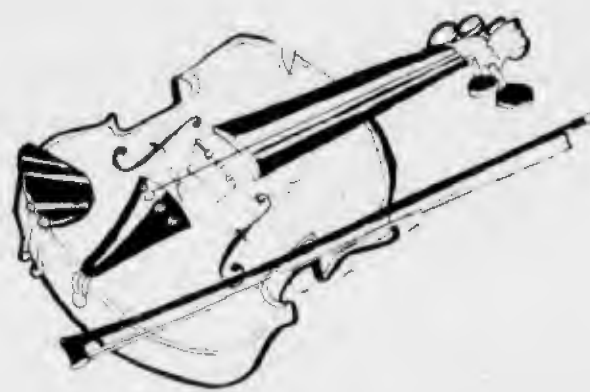
Playing cards of Revolutionary times often carried on their backs the directions for contra dances. Some of them thus described were: "Stoney Point," "Hessian Camp," "The Retreat of Clinton," "The Defeat of Burgoyne," "Baron Steuben," and "The Success of the Campaign."

Even patchwork quilt patterns were not immune to our passion for contra dancing: "The Reel," "Swing In the Center," "Arkansas Traveler," "The Brown Goose," "Dusty Miller," "Lady of the Lake," "Nelson's Victory," "Road to Californy," "Rising Sun," and "Wild Goose Chase," all can be easily traced to the names of contra dances.

"The Spitfire," "Witch of the Wave," "California," "Excelsior," "Star of the East," "Derby," "Gamecock," were all names of famous Clipper Ships of a past era; they are also the names of contra dance tunes.

Wherever contra dances have survived across the United States, it seems that invariably one of the surviving dances is "Money Musk." The music that we play for it was written by a butler in the household of Sir Archibald Grant of Moniemusk, in the Lowlands of Scotland. History tells us that the butler's name was Daniel Dow. Apparently he was a musician of no mean ability, for an early collection of Scottish and Irish airs, published by Buntings of London, contain many tunes attributed to him. The dance was originally known as "Sir Archibald Grant of Moniemusk Reel," and as you would suspect, it was too unwieldy a title to have a long life and it was soon shortened to "Money Musk."

The dance is mildly difficult and has an hypnotic aura about it; you either hate it or love it right away! The dancing masters loved it too, and many of them changed the figure around to suit themselves. Thus, I have 15 different versions of the dance. That seemed to be a prerogative of dancing masters; if they didn't like the figures making up a dance, they altered them. There were no copyright laws in those days, and every dancing master stole from the others and seldom gave any credit to the originator. This was the universal practice of the day.



DO THIS— and You'll be a more Considerate Dancer

NUMBER

12

It may be the "little" things that count, but dance with someone who has just finished eating several slices of garlic bread before coming to the dance and you'll doubly appreciate the partner who remembers to use a good mouth wash or breath sweetener.



GRUNDZEN

HIS BEST FRIEND SHOULD HAVE TOLD HIM!

TAKE A GOOD LOOK

a feature for dancers

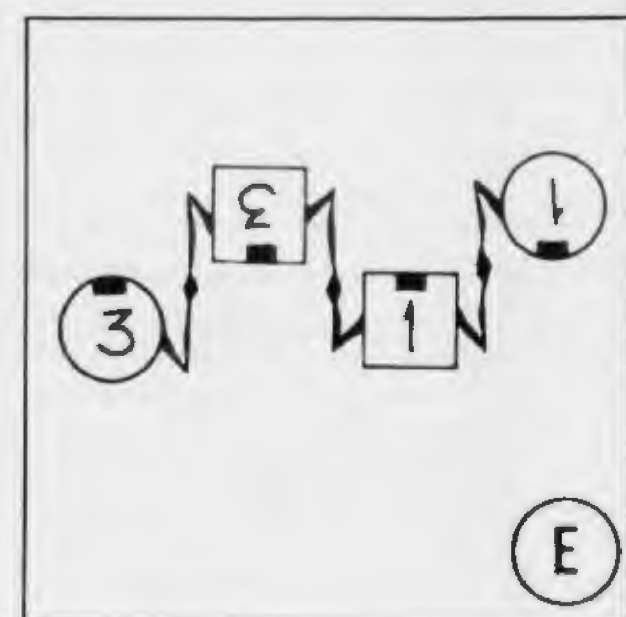
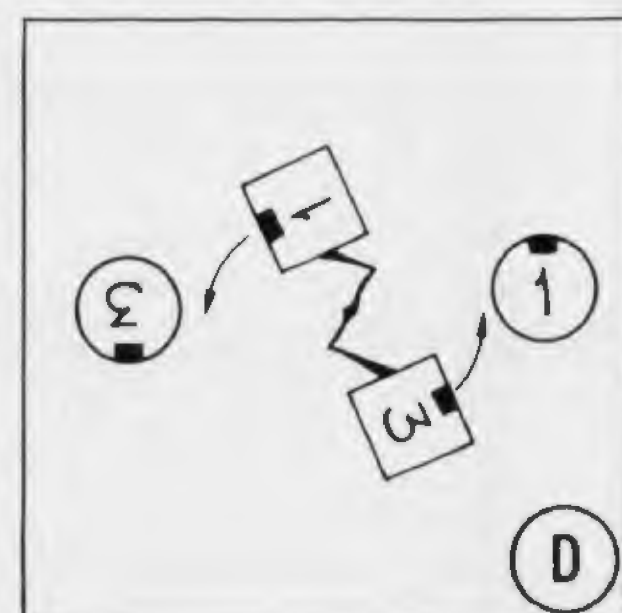
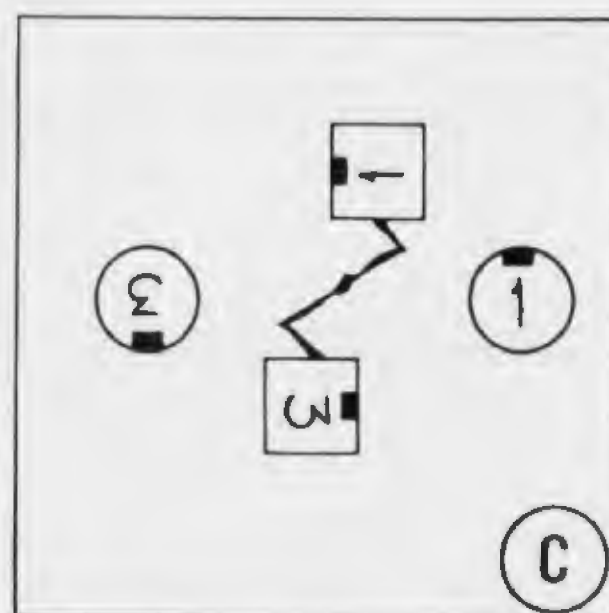
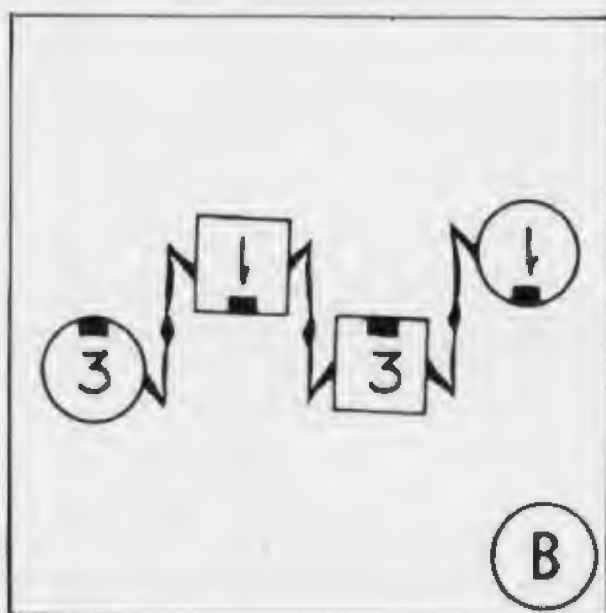
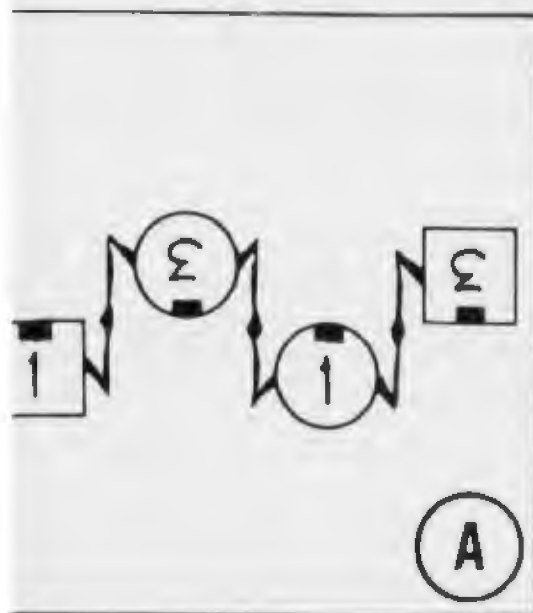


JOE

BARBARA



Joe and Barbara take a good look at getting in and getting out of Diamonds. (Callers: You'll find some examples on page 43)



BARBARA: In looking back at our experiences in square dancing over the past dozen years or so, we can think of quite a few trends the activity has taken. For a while everything seems to be heading along one track and then suddenly a new movement comes out that leads to other movements and we appear to have a complete change of dance profile.

JOE: Most recently we have been going the diamond route—diamond circulate, spin chain the diamond, cut the diamond, close the diamond and others. Once we have the basic pattern down, the variations aren't all that difficult, but sometimes it takes us a little while to get into the pattern of things.

BARBARA: We've been particularly conscious of two movements, one which gets us into a diamond circulate type of formation and one which gets us out of it. One is Spin Back, which we find to be a rather common method of getting into diamond formations. For instance, from a right hand Ocean Wave formation (A), everybody does a 180° right hand turn (B). Next, the centers turn by the left three-quarters while those on the ends do a U-turn back (C).

JOE: Sort of reminds you of a Spin the Top, but where the ends just refused to get into motion.

BARBARA: A common form of get out is Fan Back. From a possible set up we might find ourselves in following a diamond movement (C), centers move into a three-quarter turn (D) while the ends do a U-turn back to end (in this instance) in an Ocean Wave (E).

JOE: It's evident that these movements are modifications of Spin the Top and Fan the Top and there's nothing fancy about either of them, but they have become basically important as long as we are in this particular phase of square dancing.

The Dancers

Walkthru

SURVEYING REFRESHMENTS NEEDS

WHAT WITH THE COST of food continually spiraling upward, it's a good idea to be as accurate as possible when planning menus for square dance clubs. Costs and waste food can be saved with careful planning rather than following a hit-or-miss method.

Various problems sometimes arise when putting together food for a club activity, be it a potluck, a special dinner or just refreshments for the evening. Anticipating these and handling them in advance can also effect a saving.

It's almost impossible to try to guess how many people will be in attendance at a dance unless it happens to be a ticket or a limited number affair. If it's an open dance, only a reference to past numbers attending and perhaps a bit of luck will assist those trying to figure out the quantities. Perhaps one saving

factor here occurs when a club or club members have freezer space available. Then should the refreshments be the variety that will freeze safely, they can be stored away until another time.

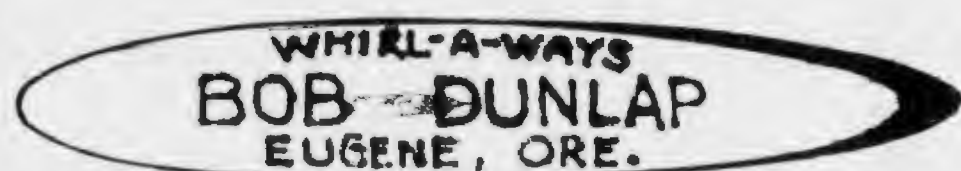
Thinking toward the larger event, experience can be a real assist. A club should make good use of what previous Food Chairmen have learned by passing along their knowledge. To do this, the club might consider making a questionnaire and compiling the information in booklet form to be available when needed.

John and Lorraine Melrose of Walnut Creek, California, came up with one possible Food Survey which has much to recommend it. Consider the following, adapting it to meet any special needs of your particular club or area.

FOOD SURVEY

1. This information relates to a potluck_____, anniversary_____, hoedown_____, other_____.
2. Approximate number of squares or number of people attending_____.
3. Menu (approximate as closely as possible) Menu:_____
Amounts provided:_____
Amounts left over:_____
4. Did club members contribute anything? If yes, what?_____
5. Should amounts have been increased or decreased?_____
6. How was food served? Continuously____ buffet_____, other_____.
7. Were cold drinks available?_____
If yes, amount used?_____ Amount ordered_____
8. Hot beverages served?_____
Amount?_____ Number of coffee urns used?_____.

BADGE OF THE MONTH



14 years ago this fall, the Whirl-A-Ways of Eugene, Oregon, were officially formed. Since that time the members have proudly worn their unusual club badges.

Each badge is individually made by club members from Oregon-grown rhododendron bushes. Branches are cut and dried. Then small slabs are cut on the slant to obtain the maximum length from each piece of wood. The member's name, club name and city are then printed on with a wood-burning tool. Lastly a pin is attached to the back of each badge.

A very interesting badge indeed!

The WALKTHRU

9. Type of committee help: Entire club_____
small committee_____. (If a work
schedule was used, please attach.)
10. Equipment used: Utensils_____, paper-
ware_____, other_____.
11. Your suggestions for food to serve at
a potluck_____, anniversary_____.
other_____.
12. Your observations about the type of
food dancers enjoy:_____.
13. Any suggestions for future committees:
_____.

DUES



DONATIONS

THE FINANCIAL SIDE of square dance clubs is as varied as the number of clubs which exist. The questions, "What does it cost to run a club?" and "What is it going to cost the dancer?" have no explicit answers. In one area schools donate their buildings to square dance clubs at no charge; in another area, recreation departments provide halls at a rental fee of \$20.00 an evening; in still other areas private halls or homes for square dancing charge \$15.00 an evening for the use of their facilities; and in some areas larger clubs are accustomed to paying \$75.00 or more an evening for their dance space.

These costs in turn reflect on the donation which is asked of the dancer as he walks through the front door. Or, they may not, if the attendance is always large enough to cover the expenses of the evening.

Taking a look at an average square dance club (if there is such a thing), let's assume that its members pay annual dues and in addition pay a donation at each dance. Do their guests pay the same donation? If not, how do you graciously handle the situation when a member comes in and gives a dollar at the same time as a guest who is asked to give two dollars? Tact is the answer. The person at the door can eliminate any embarrassment by truly welcoming the guest and allowing him to see it is he and not his money that is im-

14. Any recommendations you have:_____

A questionnaire similar to the above could be mimeo'd or ditto'd easily and spaced out to allow room for the answers. A compilation of these made available to each Food Chairman would certainly serve as some guidelines for their term of office. They, in turn, would add their pages at the conclusion of their service.

Too often in club work experience is left untouched and each new chairman stumbles along making the same mistakes year after year. Tap your club's reservoir of knowledge and let it work for you.



COSTS

portant to the club.

Some clubs never allow guests to donate anything if they are visitors from out of state or have traveled an unusually long distance to attend the dance. Here again there is no rule to dictate an answer, but undoubtedly those clubs which do maintain this standard go a long ways in creating a picture of real square dance fellowship.

Some clubs collect the donation at the door at the first of the evening; others collect it at the end of the dance; others simply have a donation box available in the hall and dancers are left on the honor system to visit it. It doesn't really matter as long as it never becomes a focal point.

Many clubs find it financially wise to assess members annual dues to cover expenses. Frequently this is necessary to keep a club out of the red and often groups, once they are back in the black, either reduce the donation asked at the door or temporarily suspend dues. Keeping a club fluid is intelligent but keeping a large bank account frequently leads to problems.

So take a good look at your club. Assess its financial needs and reassess your current dues and donations. Be practical about needs and expenses but never overlook the fact that *it is the dancer, and not his wallet, which is the most important part of the activity.*



HIRING a CALLER

YOUR CLUB HAS HAD the same caller for ten years and suddenly he gives notice that he will no longer be available to call for you. Panic! Your club has a benefit dance coming up and wants to hire a traveling caller for the evening. Who? Your club has decided to have an out-of-town caller four times a year. How?

Fortunately square dancers are a very special breed of people and if any of the above situations suddenly present themselves to your club, dancers and callers in the area most likely will rush to your assistance. But if you look at such probabilities long-range, there are certain things to be considered.

How do you tell if a caller is what you want for your group? If he records, try out some of his releases at a closed club get-together and see how the dancers react. If he travels, try to attend other dances at which he's calling. If he calls regularly for clubs, see if it might be practical to visit.

Listening to a record will give you an idea of his voice and timing. Dancing to him at an open dance will give you some idea of the type of programming he uses. Visiting one of his own clubs will give you an insight into the type of person he is; how he and the club members react to each other; how he handles situations which may arise.

If you are an established group, which for one reason or another finds itself without a caller and are looking for a permanent replacement, give yourself time. This does not refer to the club which forms following a class

graduation. In such cases, the class teacher is likely to carry over into the club structure.

You might wish to try guest callers for a period of time, putting each of them into your normal club operation. In this way you can size up each other to see if you're compatible. Club calling becomes very much of a family situation. With an opportunity to select each other, you hopefully can come out with an ideal relationship.

Calling technique is one thing to be considered but equally important is a person's ability at variety, i.e., Does he teach classes? Does he teach rounds? Does he get along with other local callers? Look at his personality, attitude, interest, ethics, availability and so on. Finances, too, need to be considered.

It is questionable if there's any value in hiring a caller permanently until the club knows something about him. You may be quite satisfied with a "voice" for an evening, but you will want more than that on a regular basis.

Be sensible and avoid hiring a caller away from another club in your area. Nothing good can come from that. If your area is geographically large and square-dance-population big, you may be able to use another group's caller on a different evening in a different location. But think through the entire square dance picture before making this type of a decision.

The Traveling Caller

Contracting for a traveling caller for a special dance is another story. Many such callers book months and sometimes years in advance. If you have a big event coming up, get in touch with your preferred caller as soon as possible. Write, keeping a carbon for your records, clearly stating the date, time, location, fee and what you expect of him. For the quickest answer, enclose a stamped, self-addressed envelope or postcard and request a reply (aye or nay) by a certain date. In this way if he is not available, you can move on to your other preferences. One sure way not to hear back from a caller is to send him a mimeographed or third-carbon copy of an invitation, which clearly indicates you are inviting en masse.

(Please turn to page 63)

SQUARE DANCE DIARY by a square dancer



Following our Hallowe'en cartoon diary last year we received an avalanche of ideas on "problems" that might come up at a typical square dance, costume party. Here are just a couple of the ideas sent in

THE COSTUME PARTY

"...SHE HAD THIS IDEA ABOUT A COSTUME THAT WAS DIFFERENT AND WAITED A WHOLE YEAR TO TRY IT OUT..."

"...NEVER HAD THIS PROBLEM BEFORE. SOMEHOW THE PROPS KEEP GETTING IN THE WAY..."

We invite you to send in your suggestion for a scene in the Square Dance Diary.



•Chapter twenty-nine

Presentation

By Earl Johnston, Vernon, Connecticut

AS A SQUARE DANCE CALLER who wants to do more than just call for one club every week, there are a number of things to consider when talking about *presentation*. By *presentation* we refer to the sum total of what he calls—how he calls it *and* his personal appearance before others. The first thing one must do is to try and pin-point the various aspects of a caller's presentation—the material he is going to call. It would seem that this falls into two distinct categories—*patter calling* and *singing calling*. In today's sophisticated square dance movement it is very rare, indeed, to find a successful caller who cannot do both and do them well. Strange as it may seem, almost everyone agrees that the singing calls are the one part of the overall program that "sells" the program. Yet the callers who are proficient in only one of these two categories, and not both, are most frequently patter callers. How, then, do they "sell"—prove themselves successful?

Let's start with patter calling. What makes good patter and what makes poor patter? For one thing, most dancers agree that they don't enjoy dancing to callers who leave them out of position too often. That means the caller must develop a method of keeping track of the dancers. There are various ways of doing this. The method most usually employed is MEMORY—memorizing entire dance routines. The second most popular method is SIGHT—using visual techniques to keep track of the dancers at any given point in the call. The third, most sophisticated is SLOTS or MENTAL IMAGERY—a mental image of sight and memory calling using certain techniques to restore the position of dancers in a square through the use of a set of rules and basic movements. Each method works when applied correctly. The amount of time spent in learning and developing the method will be apparent by the caller's ability to use the method he selects. However, more and more callers are beginning to realize that it is important to be informed on all three and to be able to utilize parts of each method, rather than being dependent upon just one.

The first thing one becomes aware of when a caller uses "sight" or "slots" is that each tip sounds like the last one. There is very little in the way of variety. Each movement works from an eight chain thru position or from lines but usually if a caller sets up his "get outs" (the culmination of a movement just preceding an allemande left, for example) from an eight chain thru position, he will do that all the time. The caller who arranges his "get outs" from lines will invariably stick to that method. So, when a caller discovers a system that works for him, he learns it and practices it and becomes a master of it. Once this has been done he must then start to look for variety in his program. If he is a memory caller,

variety is easy. He can learn different patterns such as star dances, or he can concentrate on the "if you want to" and "if you did" dances. Or he can do some of the "couple one stand back to back and with your corner box the gnat" variations. The problem here is that dancers frequently become confused with tough, unusual variety patterns and so the method should be kept simple, at least at the start. Dancers today seem to be Box 1-4 oriented (i. e. in an eight chain thru position) and it takes a master caller to develop variety outside of that concept.

ABOUT THE AUTHOR: *The term "well-rounded" applies most appropriately to Earl Johnston, this month's Textbook chapter author. His "tour of duty" in the calling profession adds up to well over twenty years. During this time he has conducted countless beginner classes, has always had an active home club program and has also found time to travel extensively on calling tours. Earl spends much time in training new callers and hundreds of aspiring callers attend his yearly sessions in the East with Al Brundage and in Colorado with Frank Lane. He has also conducted callers' courses at Asilomar, on the West Coast. He has recorded for many years on the Grenn label and is a member of The American Square Dance Society's Hall of Fame. Earl and Marion and their three sons reside in Vernon, Connecticut.*

Another aspect of patter calling, sometimes overlooked, is the danceability or the flow of calls from one movement to another. This involves the use of *body flow* or *body mechanics* and the proper sequence of hand changes. For example, because a star thru involves the man's right hand and the lady's left, following a star thru with any kind of call involving hands presents a problem. One of the dancers will have to use the same hand two times in a row. A star thru followed by a right and left thru is not good for the men. However, a star thru to a left allemande is a poor sequence for the ladies. This is an important aspect of patter composition for a caller to study and understand. A most glaring example of bad flow would be "allemande left" and then ". . . come back home and do a do paso."—one left hand movement following another. There are other more subtle pitfalls. For example, "heads slide thru, square thru three hands and do sa do the corner." That's almost as obvious and yet it is called over and over again. Many other calls fit into this problem area and should be watched for and understood by the caller.

Tempo and Timing

What about tempo and timing? Are they really important? Of course they are and a caller is obliged to know the difference between the two. *Tempo* refers to the number of steps or beats per minute (BPM) of the music. Tap your toe to the rhythm of the music and, using the sweep hand on your watch, count the number of beats for one minute. The result is the tempo for that particular number. Timing is the amount of time (the number of steps) allowed the dancer to execute a given movement. (Refer to Chapter Two in the Textbook by Ed Gilmore.)

Tempo is easy to control. Callers spend hundreds of dollars to purchase turntables that have variable speed controls. It only takes time to figure out the tempo of your hoedowns and adjust the speed accordingly. As a rule, tempos range from a slow 124 beats per minute to a fast 140 beats per minute. In the early 1970's, tempos slowed somewhat, a result of the complexity of the figures being

called at the time. The most common tempos range from 128 to 134. Anything faster or slower could be considered an extreme. However, changing tempo is a way to add variety to your program. A short, fast patter can sometimes exhilarate an otherwise complacent or lethargic crowd. Occasionally a nice leisurely quadrille can smooth out an over-exuberant group of enthusiastic dancers. Both must be used intelligently but they can provide variety for your program.

Timing is a bit more complex for a caller to master. There are very few callers who can tell you how many steps it takes to dance any given call. That number sometimes varies, depending upon the ability and experience of the group. Some callers employ sight timing, which means that they watch the floor and give one command just as the previous command is nearing completion. Some callers use word phrases that fit the timing of commands. That doesn't mean that a caller stands up and counts the number of steps as he is calling. Most calls that remain for any length of time in our square dancing are those that fit the music and take a certain even number of steps to complete.

One of the most valuable natural abilities a caller can possess (other than having a good voice) is the ability to "feel" the music and relate these feelings to the dance commands so that the dancer feels that he is dancing effortlessly. It's a tossup as to which is the more uncomfortable for a dancer—to have to run and shortcut to keep up or to have to stand and wait for each command. Both are disturbing. Probably the most widely abused elements of patter calling are *poor flow* and *poor timing*. Unless the caller is a great singer and calls nothing but singing calls or he finds dancers who only want to dance hundreds of (challenge) movements, timing and flow are the two most critical points in the art of patter calling.

One other very important requirement which a caller must possess if he is to be successful in the profession, is the "natural" ability to sing and to harmonize with the music. One who is continually off key has very little chance of ever achieving the real success that so many callers seek. This ability can probably be learned but it is doubtful that it is really worth the time and effort involved, unless the individual is a completely dedicated "nut" who must become a good caller *at all costs*.

Other Requirements

If all that has been said to this point can be mastered there is a good chance that the individual can become a very busy and popular caller in his area. However, there are other elements that go into the making of a good caller. These are, not necessarily in any order of importance: *A sense of humor, a pleasing personality, a genuine ability to teach, a good sense of rhythm, showmanship ability, a sincere concern for the dancer, leadership capabilities, a clear voice, dependability, confidence and tact*. He should also be more than just an adequate dancer.

NEXT MONTH this chapter on "Presentation" will continue as Earl Johnston offers further suggestions on the presentation of patter calls and discusses the role of singing calls in the square dance activity. Some of the most common errors will be pointed out, along with hints on how to avoid them. Still more additional chapters are to come, written by well known and readily recognized leaders in the field of calling and teaching. There are a variety of subjects still to be covered and in a coming issue a list of future chapters will be announced.

LADIES on the SQUARE



A DIRNDL DRESS



Eleanor Bacon, writing in the October 1972 issue of *Let's Dance, The Magazine of International Folk Dancing*, presented an excellent how-to-do article on making dirndl dresses. For a change of pace, square dancers may want to consider the possibilities of adapting the German dirndl to their own needs and pleasure. The costume-look can be slightly modified and Eleanor gives suggestions for changing the bodice to suit the active requirements of dancers. Whether a square dancer would want to include the traditional apron with the dress is questionable but it might be fun to make one at the same time as the dress so that it could be worn to costume parties or special events.

THE LOVELY DIRNDL that has become a world-wide costume is really the everyday dress in many areas of Western Germany. Of course there are dirndls for working, nicer ones for shopping and visiting and more elaborate ones for dancing. A well-fitted, color-

coordinated dirndl is a beautiful outfit that can be worn comfortably and often.

There are many styles and prints, mostly in natural dye colors. The styles vary from region to region but they are basically a well-fitted, sleeveless dress with a gathered skirt under which is worn a white blouse that has puffed sleeves. Often the blouse comes to just below the bustline. The more modern blouses have fitted sleeves. As the dirndl is an everyday dress, the apron is most appropriate and is either color-coordinated with the dirndl or is white.

An Easy Pattern

Get a well-fitted basic dress pattern (Butterick 3004 or 3002 is good) and make the bodice (top, front and back) without the sleeves, out of muslin or sheeting. With the bodice on you, stand in front of a mirror and mark where you want the neckline to be. (Perhaps like Figure a, b, c or d.) Remove and trim to the new neckline. Remove a little at a time, if you're not sure, to prevent having to

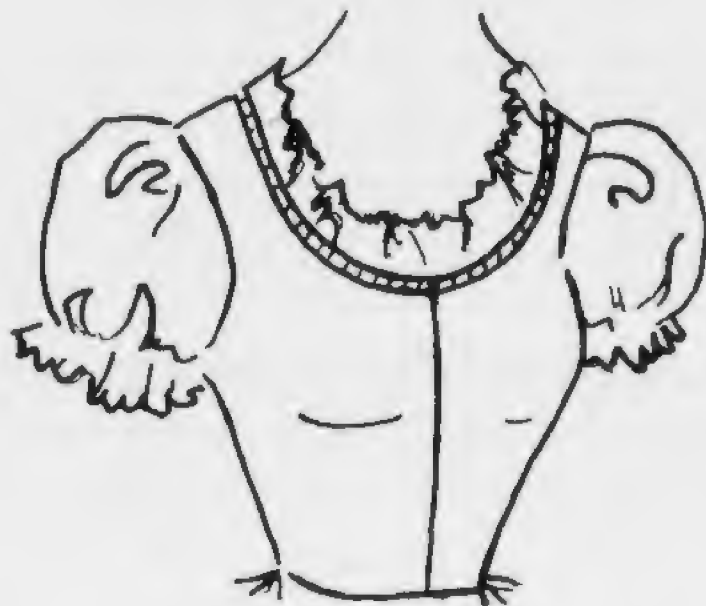


Figure a



Figure b



Figure c

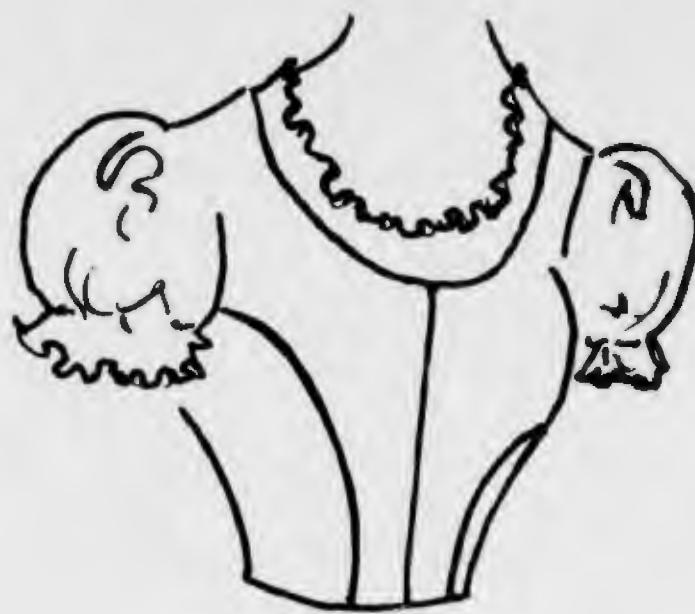


Figure d

make another bodice. Try on again and check the new neckline. Repeat until you are satisfied.

The fit is now apt to be a little loose, so pin in the front darts to fit. To make sure the side seams are not pulling forward, you may also have to take in the side seams a little. If you have chosen neckline of Figure c, you can most likely omit the front dart by folding out the dart (Figure e) when you make your pattern.

To make the armhole to waistline seam as in Figure d, draw a smooth curved line from the notch at the armhole (a good approximate place) on the bodice pattern to the inside stitching line of the waistline dart (Figure f) and cut on this line. Slightly round off the side piece (Figure g) leaving off the center area of the dart. Add seam allowances to each piece. A contrasting piping may be inserted here for added interest. It is especially pretty if the piping matches the apron.

After the fit is comfortable, lower the underarm $\frac{1}{2}$ to 1 inch to allow ease for the blouse

and lower the back neckline if you wish. Be sure the shoulder seams match and are the same width. Add a seam allowance around the neckline and the underarm where you have cut it off. If your pattern does not have a front seam (you do need it), cut down the front and add a seam allowance. Most dirndls open down the front and have button closures or (modern) zippers.

Add a gathered skirt to the bodice and have the skirt opening in front to match the bodice opening.

Choose any easy-care fabric so you can wear it often without ironing drudgery. There are many border prints that would look nice using part of the border up the bodice front and around the lower edge of the skirt. Don't forget to pick out your color coordinated apron at the same time, allowing enough material so the apron ties will reach around to the front for a nice bow.

A regular white peasant blouse may be worn with your dirndl if you wish.

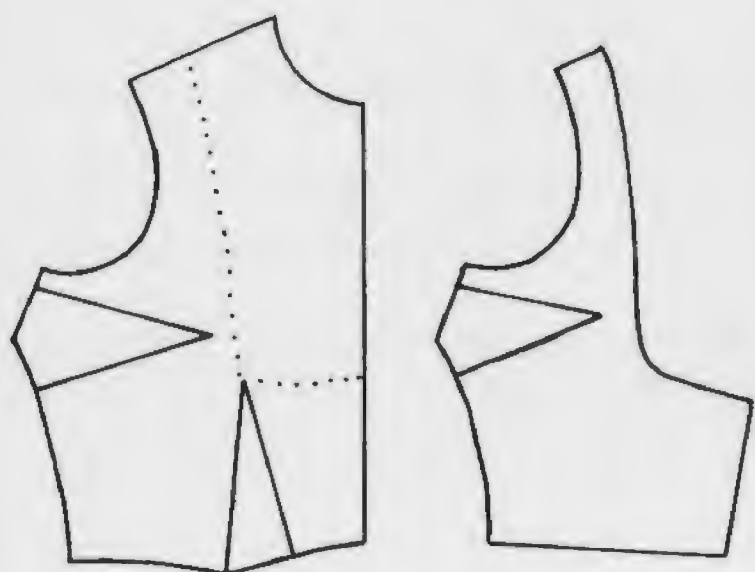


Figure e

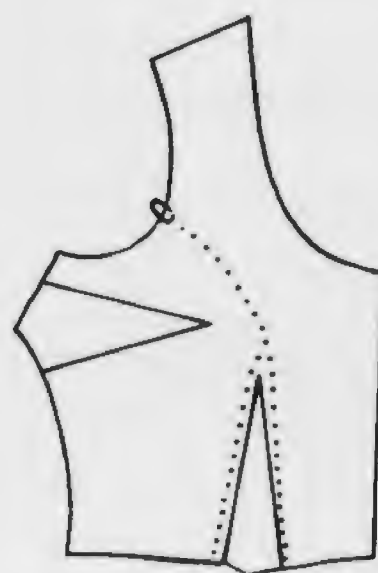


Figure f

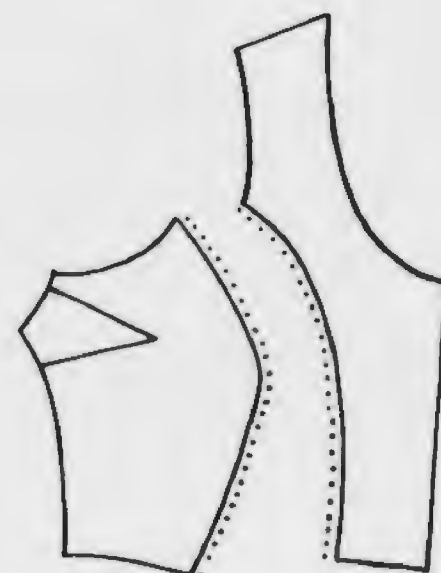


Figure g



Round & Round we go . . .

(continued)

The dialog, which began last month with the Days, Deckers, Essexes, Lovelaces, Pells and Winters, continues as we present additional questions on various subjects concerning the round dance activity.

As we read the responses to our questions from our panel members, we were made aware of the fact that these were enthusiastic and dedicated round dance leaders who were vitally interested in the dancers' welfare and in the future of the activity. There was no indication that this group felt there were no problems and that all was "sweetness and light" in round dancing. On the other hand, we detected no extremely negative approach to any of the questions. Comments and answers appeared to be an expression of each one's honest opinion, based on their own personal experiences and local area considerations.

Perhaps some of these questions and answers will strike a responsive chord and you have thoughts, ideas and suggestions you would like to voice. Let us know your feelings and we'll pass them along. We are certain that many will agree with some of the answers, but there are probably an equal number who will not. We'd appreciate hearing from you as the dialog progresses.

☆ ☆ ☆

Our next question concerned views on the round dance costume—at round dance workshops, at a round dance party, when dancing with square dancers at a regular club or festival and at an exhibition for square dancers. These were the comments we received.

Day: At a round dance workshop long sleeved sport shirts for the men, skirt and blouse or dress for the ladies. At a round dance party

the same, except perhaps a little more dressy and neckties for the men. When dancing with or for square dancers, the typical square dance costume.

Decker: Round dance costume is OK but not necessary. At a workshop for only round dancers or when dancing with square dancers at a regular club or festival, no. It would be OK at an exhibition for square dancers and at a round dance party, if desired.

Essex: Basically the same as square dance costume. The fact still remains that if you dress the part you feel the part. Relaxed dress may have a place at a house party, etc., but in general let's keep the pants suits, mini skirts, slacks, etc. off the dance floor.

Lovelace: We find the dancers tend to copy their teachers in dress. Charlie always wears long sleeved shirts and ties even to classes and clubs. I (Madeline) always wear a dress or skirt and blouse, petticoat and hose. We stress square dance apparel at all times but do not object to street dresses at workshops for round dancers only.

Pell: This is a subject that we feel strongly about. We believe that some of the party spirit of square and round dancing is being lost due to the decline of dressing up in all your party finery. We feel, and stress this to all our people, that we want them to wear dresses, pettipants, can-cans, men to wear long sleeved shirts and ties. In other words, we're going to a *Dance Party* so dress up. It makes you feel better and heightens the spirit of the dance. This, we feel, applies at all functions—square dance, round dance parties, exhibitions, etc.

Winter: Always wear a long sleeved shirt and

tie and ladies wear square dance dresses.

☆ ☆ ☆

Our third question was: Is there any place in modern square or round dancing for the traditional rounds, such as Varsouvianna, Schottische, Black Hawk Waltz, Heel and Toe Polka, etc.? And here are the answers we received:

Winter: There are many dances such as the above that would be adaptable in many situations, using your own judgment, of course.

Decker: If you have people who know them they can be worked into the program, but they offer so little any more with modern rhythms that they are hard to sell to anyone doing current rounds.

Essex: We use the Schottische and Heel and Toe Polka at almost all of our one night

stands. The Varsouvianna and Black Hawk should be "Hall of Fame" rounds as they were more than just "Classics" until about ten years ago. It would be nice to see them revived periodically as each new generation of round dancers appears on the scene.

Lovelace: Some of the old traditional rounds very definitely could add to our overall program. They can be taught quickly and are great fun for all—Jessie Polka is a good example.

Pell: These very beautiful things you mention are part of the roots of our activities and everybody should have the opportunity to experience them. The contribution traditional rounds makes to the background of a dancer is tremendous and background is so important to a good leader. One further thought—they are FUN to dance.

(Please turn to page 65)



Bob and Lynn Long—East Brunswick, N.J.

UPON COMPLETION OF SQUARE DANCE LESSONS at the local Adult Education School in East Brunswick, Bob and Lynn Long joined the Merri-8s Club in 1963. Here they saw round dancing for the first time and Lynn, who had had ballroom and modern dance experience previously, commented, "That is for me." Bob reluctantly consented to take lessons. When lessons were over and the group graduated, there was no intermediate class available so they joined an advanced club. There they struggled (at least Bob claims he did).

In 1965 they became founding Presidents of the Garden State Square Dance Campers. Initially there were no round dance leaders, and since Lynn had been cueing and teaching in "cellar endeavors" she was "drafted." Later other round dance leaders joined and assisted. The next step was a request from a square

dance club to teach and cue the rounds.

Since they were now teaching, they sought to attend clinics, specials, workshops, etc., in an effort to learn more about teaching and dancing. Their annual trek to Stillwater, Oklahoma, to participate at the Smith's and Highburger's Institute is the highlight of the year for them.

Bob and Lynn were instrumental in organizing the Northern New Jersey Round Dance Leaders Council, of which they are members. They do rounds at several square dance clubs, teach a basic class, and have an Intermediate-Advanced Round Dance Club, have been on staff for Rovin' Squares Annual Camp-Dance Weekend as well as Royal Holiday.

Bob is a research microbiologist at Merck Sharp and Dohme Research Labs where Lynn was formerly employed as a biologist. A USAF bomber pilot during WW II, Bob was shot down over Munich and eventually interned in Adelboden, Switzerland. As an FAA licensed flight and ground instructor, he taught Lynn to fly prior to their marriage. They have two daughters and a son, all square dancers.

As their dancing activities increased, Bob curtailed the flying activities somewhat. Their dancing has been the source of many pleasant times and has brought them many friends from all parts of the country. The Longs consider these friends the greatest rewards of their dancing.

One Couple Drills



Style Lab

WOULD YOU LIKE TO BECOME a better dancer? Fine! Now is a good time to analyze your dancing and see how you stack up. Don't worry about the newest movements—the most difficult, complicated combinations—chances are if you're an average dancer you have these down pat. It's the little things that give the biggest problems and it's quite possible that you can improve your dancing with just you and your partner working over some of these very basic, *one couple* movements.

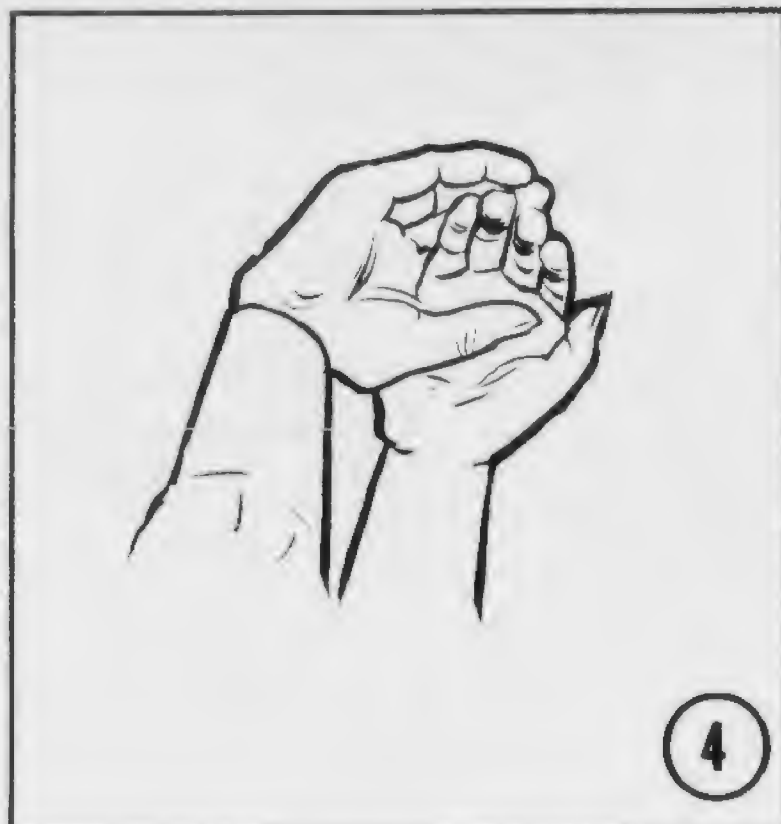
At one time Box the Gnat was the name of an entire dance routine and although the original dance has all but disappeared, the one movement has remained. Box the Gnat can be

done with any facing man and lady (1). The dancers take right hands as though they are going to shake hands with each other (2). Raising the joined hands, the man moves in a clockwise arc 180°, while the lady, in a left face turn, moves under the joined right hands (3). To retain safe contact the hands are held loosely so that the man's hand may turn over the ladies fingers (4). At the completion of the movement the two dancers are in handshake position (5), having exchanged places and facing directions.



Originally, when done with left hands, Box the Gnat became Box the Flea. With the arrival of faster timing and greater action within





a square, the preparatory call "Box" sometimes served to misdirect a dancer who found himself taking right hands with his partner, ready for a Box the Gnat, when actually the caller wanted him to do a left-hand movement. Because of this the term Swat the Flea was adopted to eliminate as much of the confusion as possible.

In Swat the Flea dancers once again start by facing each other. Taking left hands (6) the man walks in a counterclockwise 180° arc (7) as the lady does a right face turn under the joined left hands to complete the movement facing each other (8) with the left hands still joined.

Third in the series that also starts with two facing dancers is Star Thru. In this instance the man places his right hand palm-to-palm to his partner's left hand. Fingers are up and the contact hands are held slightly above shoulder height (9). As the man starts moving in a clockwise direction (10) the lady does a

simple 90° left face turn under their joined hands. At the end of the movement the two original "opposites" end as "partners" standing side by side (11).

In the Star Thru figure the palms of the two hands remain in contact and turn simply as the man and lady move past each other. Once the movement is completed the hands are lowered slightly and readied for the next movement given by the caller.

Why spend so much time on simple movements? Because the simple movements are often the ones we miss in the course of a dancing evening. Ask yourself the following questions about each of these movements and about other movements such as Frontier Whirl, Curlique, etc. *Where do you start? In what direction do you move? And what direction are you facing at the completion of the movement?* A competent, experienced dancer will always be in the right place, following even the simplest of movements.





23rd NATIONAL

SQUARE DANCE CONVENTION®

HEMISFAIR CONVENTION CENTER

JUNE 27, 28, 29, 1974

TEXAS IS PREPARING a great big welcome to square dancers from all over the world for the 23rd National Square Dance Convention to be held in San Antonio on June 27, 28, and 29, 1974. Often referred to as one of America's four unique cities, San Antonio is a great place for the *world's greatest square dance event!*

The "scene of operations" will be the Convention Center Complex which includes a 2,800 seat Theatre for the Performing Arts, a 10,000 seat Arena and 100,000 sq. ft. Exhibition Hall. The Center overlooks Paseo del Rio, the picturesque winding river walk in the heart of the city. It is within walking distance of major hotels, restaurants and shops which line the River Walk or visitors may catch a river taxi for a scenic river cruise.

San Antonio is a city of many contrasts, with the languages and cultures of different nations creating an air of welcome to guests from everywhere.

The best known of five missions in the area, the Alamo, founded in 1724 and made famous in the struggle for Texas independence, is now

John and Vivian McCannon, General Chairman for the 23rd National in San Antonio.



an historical shrine situated just a stone's throw from the Convention Center, so dancers will literally "do sa do by the Alamo."

Ideally located to allow side trips to other points of interest in Texas, such exciting places as the State Capital, the Gulf Coast, Hill Country and Old Mexico are readily accessible. You have your choice of the kind of vacation you'd like. They're all available in Texas.

Your hosts for the 23rd National will be John and Vivian McCannon, who have dreamed of bringing the National to San Antonio since they served as President of the San Antonio Area Association way back in 1966. Their dream will be realized come June, 1974.

The welcome mat is out—Y'all come!

The Time Has Come, the Walrus said . . .

We had hoped that we could be different. We thought that maybe with costs for everything from groceries to gasoline skyrocketing that we at Sets in Orders could be unique and hold to the same old prices. And we could. But we'd have to go to a less expensive (less attractive) form of typesetting and printing. We'd have to omit the pictures, cut down on the size, eliminate some of the office staff and move the office into our home. BUT somehow, cutting back in quality or services just isn't appealing. We've got big ideas for making an even more interesting and more attractive magazine so cutting back (holding the price line) just isn't going to work. In order to offset rising costs for the first time since November, 1966, we have no alternative but to raise the dues. So, starting with the January, 1974 issue, yearly dues, including your twelve month's subscription to SQUARE DANCING magazine will be \$6.00. We feel the projections we are announcing for the coming year will help to make the magazine and the services of The Sets in Order American Square Dance Society worth the additional 9¢ per month that it's going to cost each member.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Saudi Arabia

The Arabian Hoedowners are proud to announce the recent graduation of twenty couples. The six-month course was taught by George McNett, assisted by his wife Mary. Since the club has no regular caller, the talents of club members Roy Johnson, Roger Stauffer and George McNett are used to occasionally "spice up" the dancing and provide a bit of variety to the record calling. Although this is an Aramco club, there are members from neighboring villages who drive over for the fun. Occasionally the group gets together to

"steal the banner" of the club located in Ras Tanura. One special activity for the month of July was a square dance on the "Lollipop," as it sailed (?) around the Half Moon Bay area.

—Carthel Smejkal

Arizona

October 19 and 20 are the dates set for the 3rd Annual Blue Water Swingers London Bridge Square and Round Dance Festival in Lake Havasu City. Bob Van Antwerp and Clyde Drivere are the scheduled callers, with Bill and Joan Montney in charge of the rounds. There are plenty of new motels and camping areas close by. For information and reservations contact Julia Riedel, Box 23011, Lake Havasu City 86403. —Jeanette Williams

Nebraska

Harold's Squares of Columbus sponsored an Official Night Owl Dance the night before Labor Day, September 2. Held at the City Auditorium from 9 PM to 3 AM, the dance featured Harold Bausch of Fremont as emcee, with guest callers.

Guam

Typhoon Twirlers dance at the Naval Communications Station on Guam with members comprised of both military and civilians. The group experiences the usual problem with the rotation of military members but they are quite active and have recently moved into a new building at the Communication Station. At the present time they are putting a class

Although this looks like a Hallowe'en costume party, it really was a blacklight "stunt" put on by dancers in New Zealand at their recent convention. "Skeletons" were a focal part of the unique skit.



ROUND THE WORLD of SQUARE DANCING

through their lessons with the expert help of caller Gail Bellinger. Unfortunately, Gail and his wife Shelia, will be returning to the States this month and the club will need a caller once again. Anyone coming to Guam who can or will call will be most welcome and greatly appreciated by all the club members.

—Kenneth Jones

New Jersey

Guest callers for the Hayloft, Asbury Park, for October and November will include Kerry Stutzman on October 6, Gloria Rios Roth on October 27, Jim Cargill on November 10 and Al Brundage on November 17.—Sylvia Keleigh

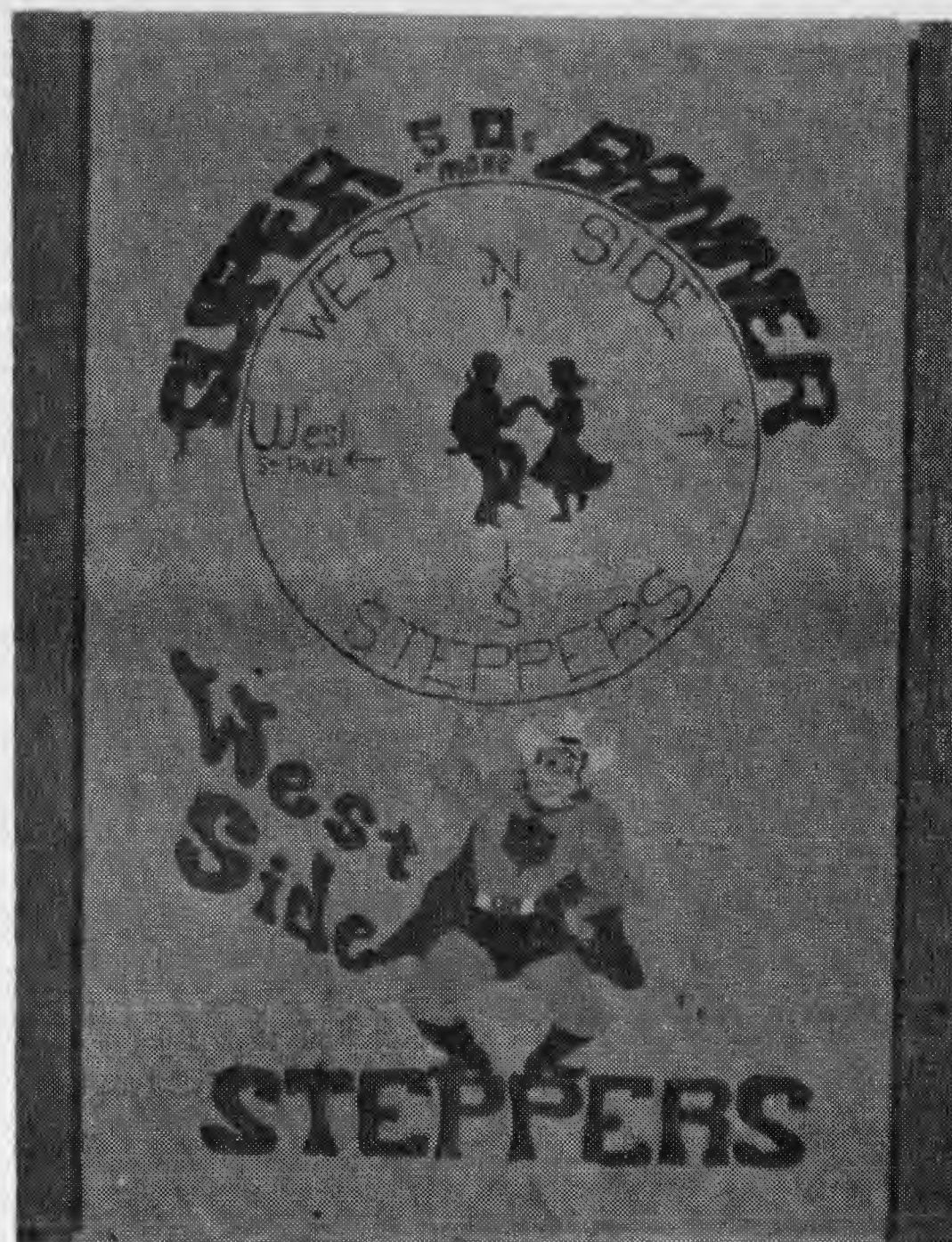
North Carolina

Sponsored by the Merry Mixers, the Tobaccoland Roundup will be held October 26 and 27 at the Jaycee Center, Wade Avenue, Raleigh. The Roundup will feature Singing Sam Mitchell and Allen Tipton with Tommy Holleman and Jessie Taylor on rounds. For tickets write Sidney Williams, Box 322, Knightdale, N.C. 27545.

The Blue Ridge Odd Steppers of Mount Airy will sponsor their third annual "Autumn Leaves Festival Dance" on October 13 at the Reeves YMCA. Calling the dance will be Curley Custer and Hubert and Virginia McAbee will be in charge of the rounds. For further information contact the Blue Ridge Odd Steppers, c/o Lester Hensley, 1827 Aims Avenue, Mount Airy 27030.

Minnesota

Members of the West Side Steppers of West St. Paul enjoy traveling in a group to visit other clubs. In turn, they look forward to hav-



West Side Steppers (Minnesota) "Super Banner."

ing their visitations returned and felt that they should do something to show their appreciation to these visitors. They now have a "Super Banner" to be captured by five squares from a visiting club. The new banner shows an enlargement of the club badge being held up by Superman. Names of the capturing clubs will be permanently painted on the banner, which was designed by club member Tom Trudell and painted by Ione Kalasi.

Missouri

Through the joint efforts of Joe and Jean Williams, owners of the Frontier Western

New graduates join with club members to swell the ranks of the Kawartha Squares, Ontario, Canada.

A supper and graduation dance was enjoyed by everyone. As members come from a village of 1,100 inhabitants, the club comprises a good percentage of the population. Kawartha is an Indian word meaning "shining waters" and truly speaks of the area, with its 28 lakes within 42 square miles.



Shop, and the Greater St. Louis League of Clubs, St. Louis now has square dancing listed in the yellow pages of the telephone directory. The Frontier Western Shop is sponsoring the ad, listed under "Square Dance Information" on page 950, with the phone numbers of two League of Club members also listed. Tourists, relocated dancers and prospective new dancers can now reach someone on Sundays and evenings as well as during regular store hours. The people providing the information are supplied with maps of each club's location in the area so the inquirer can be easily directed to any dance on any night.

South Carolina

The Francis Marion Hotel in Charleston was the scene for the 4th Annual P.T. Boat Square Dance. This free dance for square dancers featured area callers with Jim Newberry of Memphis, Tennessee, as host caller. Although this is a reunion of P.T. Boaters of World War II, non-P.T. Boaters are invited to join in the fun and fellowship.

Illinois

Plans for the Knotheads of Illinois Fall Dance are nearly completed. The dance will be held November 18, from 2:30 to 5:30 at the Boy Scout Center, Arlington Heights. Callers Jim Stewart and Foggy Thompson will be on hand to call the squares, with rounds by the Arnfields. For information on this Fall Fun Frolic, contact Frank Rosado, 1125 Castle Drive, Glenview 60025.

Kentucky

A beautiful resort on Kentucky Lake is the setting for the third KEN-BAR Square Dance Weekend of high intermediate dancing from November 9 through November 11. Callers will be Jack Watts, Hank Thompson and Bill Volner, with rounds being conducted by George and June Hull. For further information write Mrs. Bill Volner, P.O. Box 702, Sikeston, Missouri 63801.

California

Among the new officers for the Western Square Dance Association are Dave Sperl, President; Cele Brooks, Secretary; and Ralph Poole, Treasurer. The officers were installed at a very impressive Inaugural Ball on June 10.

Michigan

Park Place Promenade is scheduled for November 16 through 18 in Traverse City.

Cal Golden and Dick Kenyon will call the squares, with the Smiths of Kalamazoo in charge of rounds. The event will be held at the Park Place Motor Inn in Traverse City. Those wishing additional information may contact Dick Kenyon, 598 Mayfield Drive, Lansing 48906.

Ontario

Lakeshore Squares of Burlington opened the 1973-74 season of club level dancing on September 14 with Bruce Stretton calling at St. Joseph's School. Guest caller for the group on September 21 was Dave Hass, a first for Dave at Lakeshore Squares. —Stan Metcalf

South Dakota

Jeans and Janes and Promenaders Square Dance Clubs of Watertown joined forces to



Kampeska Kapers Weekend at Camp Watymca

sponsor the first Annual Kampeska Kapers weekend in June. The three-session affair was held at Camp Watymca on Lake Kampeska and the featured caller was Randy Dougherty of Minnesota. Among the more than 80 couples and their families who attended were square dancers from Minnesota, Iowa and Texas, as well as South Dakota. Dancing started at 2:30 Saturday afternoon and a pot-luck supper was served at 5:30. Ball games and other activities kept the guests entertained until the evening dance began. An after party followed the dance and a lunch was served.

(Please turn to page 65)

SOUND BY HILTON



AC-200

THE AC-200

Two hundred watts of power and a variable-speed turntable, all in one cubic foot! Only 6"x16"x18" with the lid in place; total weight only 19½ pounds. The AC-200 twin-channel amplifier can be hand carried aboard any airliner; its compact size and outstanding quality and performance have made it the choice of more travelling callers than any other sound system. But you don't have to fly to your dates to use and appreciate the AC-200. The first time you use it, you'll be impressed by the quality and clarity of the music and voice programs, and by the power and flexibility it places at your command. And the first time you carry it up a flight of stairs to a dance you'll appreciate its light weight!

THE AMPLIFIER

Twin channels, 100 watts peak power on each channel. The AC-200's output rating is not just paper power, either — it has actually covered more than 200 squares. It wasn't turned full on; it didn't distort; and everyone could hear. We have more than 1600 witnesses to prove it! You can use one channel to cover as many as 100 squares, holding the other in reserve or using it as a caller's monitor by plugging in a speaker; or by the flip of a switch put both channels under a single set of controls. Also provided is a special "Low Gear," to make control easy in small halls. The AC-200's fidelity, response, and latitude of tone control have no equals in the square dance field.

THE TURNTABLE

Speed is continuously variable from 30 to 50 rpm, control arm has 8" sweep. Revolutionary direct drive minimizes wear points. Hysteresis-synchronous motor — no warmup time, no speed fluctuation from voltage variations.

THE SPEAKERS

Altec-Lansing model 417 speakers, in folded horn enclosures. The AC-200 is capable of overloading almost any other speaker on the market, but the SS-ALT can handle its output without distortion or damage to the voice coil. The Hilton SS-ALT speaker is guaranteed to outperform any other speaker or combination of speakers in a single enclosure, or your money back.

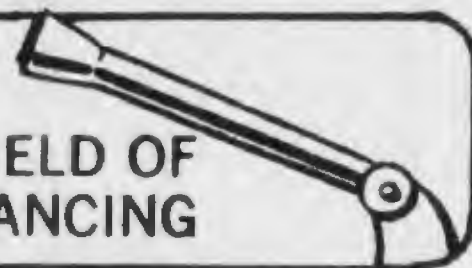
THE HILTON WARRANTY

If you're not completely sold on the AC-200-ALT-2, return it within 30 days for full refund. Two-year-warranty includes repair or replacement of any defective unit, freight charges prepaid, within U.S. and Canada. For more information write or phone

Hilton Audio Products, 1033-E Shary Circle, Concord, CA 94518 or Phone (415) 682-8390.

Sets in Order **WORKSHOP**

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING



October, 1973

EASTERN TENNESSEE is an area where neat farms border the slopes of peaks that rise to form the highest section of the Appalachians. We're bound for Knoxville and a stop to dance with Bob Dubree at one of the clubs where he calls regularly. Bob has submitted a few calls, some of his favorite but not necessarily original material, just a sample of what we might expect to dance on this visit.

Everybody promenade don't slow down
Side men put lady in lead
Go single file
Heads wheel to the middle
Do sa do
Swing thru
Spin the top
Step thru
Allemande left

Heads square thru
Pass thru
Boys run
Triple scoot back
Boys run go
Right and left thru
Dive thru
Then substitute
Square thru three quarters
Allemande left

Sides right circle four
Break out to lines of four
Curlique and
Triple scoot back
Cast off three quarters round
Spin the top
Swing thru
Turn thru
Allemande left

Heads square thru
Swing thru
Boys run
Couples hinge
Triple trade
Bend those little lines
Star thru
Cross trail to a
Left allemande

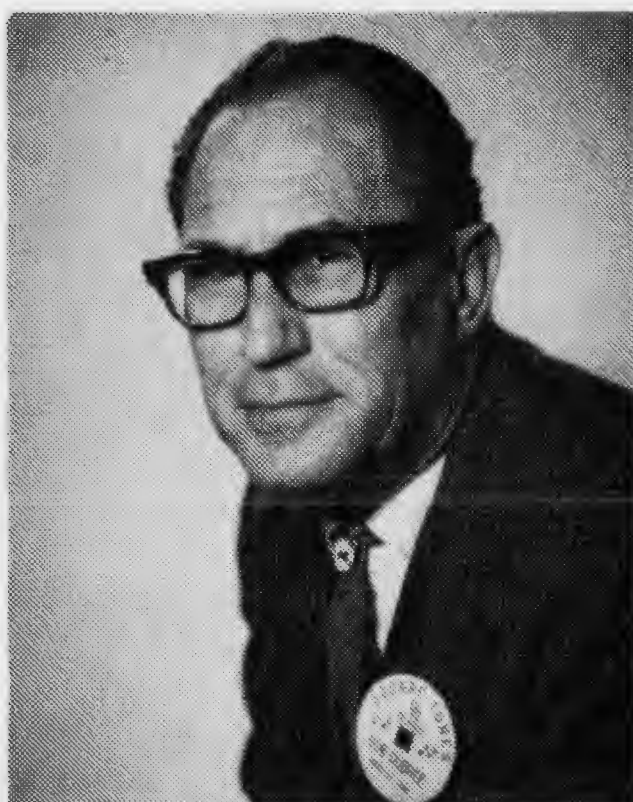
Heads spin the top
Turn thru
Circle up four
Break out in lines of four
Pass thru
Tag the line left
Couples circulate
Bend the line
Pass thru
Tag the line left
Couples circulate
Bend the line
Right and left thru
Pass thru
Round off
Allemande left

Sides lead right
Circle up four
Sides break line up four
Pass thru
Tag the line
Centers in
Cast off three quarters round
Box the gnat
Cross trail to a
Left allemande

Heads spin the top
Boys run
Wheel and deal
Pass thru
Square thru four hands
Bend the line
Square thru four hands
Centers square thru three quarters
Centers in
Centers trade
Allemande left

Heads square thru
Swing thru
Girls run
Fan the top
Triple trade
Wheel and deal
Box the gnat
Slide thru
Swing thru
Girls run
Fan the top
Triple trade
Wheel and deal
Box the gnat
Slide thru
Allemande left

Heads square thru four hands
 Do sa do to a wave
 Men circulate once and one half
 Ladies cast off three quarters round
 Ladies left spin the top
 Grand swing thru
 Step thru
 Circle up four
 Heads break make lines of four
 Star thru
 Dive thru
 Pass thru
 Allemande left
 Promenade don't slow down
 Heads wheel around
 Spin the top
 Girls circulate once and one half
 Men cast off three quarters round
 Left spin the top
 Grand swing thru
 Step forward and
 Circle four
 Heads break and line up four
 Barge thru then
 Eight chain one
 Left allemande



**BOB
DUBREE**

In the square dance activity since 1948, Bob Dubree started out in Indianapolis, Indiana. After a year or two of dancing he began calling and teaching and "hit the road" for several years, traveling North, East and South. In 1960 he moved to Knoxville where he operated a Western Store for 12 years, until it was sold in 1971. For several years he was with the Knoxville Recreation Department, helped start Rebel Roundup at Fontana, North Carolina, and was on staff there for a number of years, also participated in festivals all around the country. Bob is the owner of Square Tunes and Pioneer Record Company and records regularly. Because of illness, his

traveling has been curtailed, but he expects to be back full time soon.

Heads square thru
 Spin chain the gears
 Spin chain the gears
 Go right and left thru
 Dive thru
 Square thru three quarters
 Do sa do to a wave
 Swing thru
 Boys run
 Wheel and deal
 Right and left thru
 Dive thru
 Square thru three quarters
 Left allemande

FLUTTER ABOUT

By Julia Smyth, Middlesex, England
 Heads lead right then
 Circle to a line, pass thru
 Wheel and deal, double pass thru
 Outsides California twirl
 Flutter wheel and when you're thru
 Dive thru, flutter wheel you do
 Centers California twirl and dive thru
 Flutter wheel in the middle
 Then centers partner trade
 Pass to the center
 In the middle box the gnat
 And U turn back
 Then pass thru and U turn back
 Box the gnat, pull by
 Left allemande

LET'S PLAY TAG

By Ron Welsh, Madera, California
 Side ladies chain
 All four ladies chain across
 One and three flutter wheel
 Sweep one quarter
 Pass thru, star thru
 Right and left thru
 Rollaway a half sashay
 Go forward up and back
 Pass thru, tag the line face in
 Star thru, do sa do to ocean wave
 Swing thru, boys run right
 Couples circulate, wheel and deal
 Do sa do to ocean wave
 All eight circulate, swing thru
 Boys run right, tag the line
 Lady go left, men go right
 Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Dick Houlton	Square Dance Editor
Don Armstrong	Contra Editor
Ken Collins	Final Checkoff

Give these two a try. They are by Darrell Hedgecock, Anaheim, California.

Heads pass thru, cloverleaf
Sides pass thru, star thru
California swirl
Wheel and deal
Double pass thru, cloverleaf
Peel off, bend the line
Star thru, centers in
Cast off three quarters
Spin the top
Centers circulate, ends circulate
All eight circulate
Ladies trade, wheel and deal
Centers square thru three hands
Pass to the center
Centers square thru three hands
Allemande left

Head ladies rollaway
Heads half square thru
Slide thru, centers pass thru
Cast off three quarters
Then pass thru
Allemande left

SWEEP THE STARS

By Marty Winter, Port Charlotte, Florida

Heads right and left thru
Sweep a quarter right
Pass thru, circle four
Head men break to a line
Right and left thru
Sweep a quarter right
Star thru
Sweep a quarter left
Star thru,
Left allemande

Try these two by Bill Armstrong, Los Angeles, California.

Four ladies chain
Sides swing star thru
Right and left thru
Pass to the center
Swing star thru, cloverleaf
New centers pass thru
Right and left thru
Pass to the center
Square thru three quarters
Left allemande

Heads swing thru and after that
Sides face and box the gnat
Join that wave and when you do
Everybody go right and left thru
Just the ends star thru
Then swing thru keep in time
Others face you have a line
Everybody right and left thru
Forward eight and back you do
Just the ends star thru
Sides face and slide thru
Left allemande all eight of you

Here are a couple of breaks sent in by Bruce Welsh, New Orleans, Louisiana.

Four ladies chain, circle eight
Head men take new corner
Up and back, star thru
Then pass thru and
Allemande

Join hands, circle left
Head men take your corner
Go up and back
Men lead flutter wheel
Sweep one quarter, pass thru
Right and left grand

GRAND RIGHT AND LEFT

By Darrell Hedgecock, Anaheim, California

Sides California swirl
Heads pass thru
Separate around just one
Into the middle, pass thru
Centers in and
Cast off three quarters
Centers pass thru
Cast off three quarters
Ends cloverleaf, pass thru
Separate around just one
Into the middle
Square thru three hands
Allemande left, allemande thar
Shoot that star
Grand right and left

SINGING CALL*

TRAVELIN' THE BACK ROAD

By Nate Bliss, Rialto, California

Record: Blue Star #1957, Flip Instrumental
with Nate Bliss

Walk all around that corner
Come home a do paso
Turn partner left the corner right
Partner left you know
Make an allemande thar the men back in
Around that land slip the clutch
Left allemande then weave the ring
As long as we're together
Love won't ever end do sa do
And promenade my friend
Traveling the back roads
We're on our way you make every day
A sunshine day

FIGURE:

Head couples promenade halfway you go
Four ladies chain straight across you know
Heads lead right and circle
You make a line of four
Go forward up and come on back again
Star thru pass thru trade by and
Pass thru and swing, swing thru corner
Promenade my friend
Traveling the back roads we're on our way
You make every day a sunshine day

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

ROUND DANCES

BAILEY ROCK — Hi-Hat 914

Choreographers: Ben and Vivian Highburger

Comment: Real jivy music. Dixieland beat. The tune is "Won't You Come Home Bill Bailey". A busy and fun two-step.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step end in CLOSED M facing WALL; Side, —, Behind, —; Side, Close, Fwd, —;
5-8 Rock Side, —, Recov to SEMI-CLOSED facing LOD, —; Thru Two-Step end in CLOSED; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD;
9-12 Repeat action meas 1-4;
13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL;

PART B

- 1-4 Side, —, Behind, —; Open Fwd Two-Step; (Back to Back) Side, —, Behind, —; OPEN Fwd Two-Step;
5-8 Fwd/Turn to LEFT-OPEN facing RLOD, —, Back, —; Back, Close, Fwd/Face to BUTTERFLY, —; Rock Side, —, Recov to OPEN facing LOD, —; Fwd Two-Step facing WALL in BUTTERFLY;
9-12 Rock Side, —, Recov, —; Cross, Side, Cross, —; Rock Side, —, Recov to SEMI-CLOSED facing LOD, —; Fwd Two-Step end in CLOSED;
13-16 Turn Two-Step; Turn Two-Step; (Twirl) Fwd, —, 2 SEMI-CLOSED, —; Fwd, —, 2, —;

SEQUENCE: A — B — A — B — A plus Ending.
(Two and one half times)

Ending:

- 1-2 (Twirl) Side, —, Behind, —; Apart, —, Point, —;

GINNY'S WALTZ — Hi-Hat 914

Choreographers: Ray and Elizabeth Smith

Comment: Very nice music and equally nice waltz.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY M facing WALL, Touch, —;

DANCE

- 1-4 OPEN Waltz Away, 2, 3; Fwd, Side, Close; Change hands Twinkle, 2, 3; Manuv, 2, 3 end in CLOSED M facing RLOD;
5-8 (R) Waltz Turn; (R) Waltz Turn; (Twirl) Side, Behind, Side; Thru, Side, Close end in BUTTERFLY M facing WALL;
9-12 Repeat action meas. 1-4;
13-16 Repeat action meas 5-8 except to end in CLOSED M facing WALL;
17-20 Fwd, Side, Close; Back, Side, Close;

- 21-24 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3 end in SEMI-CLOSED facing LOD; Fwd Waltz; Fwd Waltz; Fwd, Point, —; Thru, Turn face WALL, Close to BUTTERFLY;
25-28 Solo Turn, 2, 3; On Arnd, 2, 3 end M facing WALL in CLOSED; Dip Back, —; —; Manuv, 2, 3 end M facing RLOD;
29-32 (R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn; (Twirl) Fwd, 2, 3 end in BUTTERFLY;

SEQUENCE: Dance goes thru twice. Second time music retards in meas 31 and 32. Do a slow twirl, 2, Apart and Ack.

IT'S ALL OVER NOW — Grenn 14175

Choreographers: Hal and Louise Neitzel

Comment: An active two-step with eight measures repeated. The music is catchy.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —; Point, —; Together to CLOSED M facing LOD, —, Touch, —;

PART A

- 1-4 Fwd Two-Step; Fwd, Close, $\frac{1}{4}$ R Turn end M face WALL, —; Side, —, Behind end facing RLOD in LEFT-OPEN, —; Back, Close, Fwd/Check, —;
5-8 Recov, Side, Thru to face LOD in SEMI-CLOSED, —; Walk, —, Face end M facing WALL in CLOSED, —; Turn Two-Step; Turn Two-Step end M facing LOD;
9-12 Repeat action meas 1-4 Part A;
13-16 Repeat action meas 5-8 Part A except to end in SEMI-CLOSED facing LOD;

PART B

- 17-20 Fwd Two-Step; Fwd Two-Step end in CLOSED M facing WALL; Side, Close, Fwd, —; Side, Close, Back, —;
21-24 Apart, Close, Together to TAMARA, —; Change Sides, 2, 3 to face RLOD M on outside in OPEN, —; Walk, —, Face to CLOSED M facing COH, —; Side, Draw, Close, —;
25-28 Side, Close, Fwd, —; Side, Close, Back, —; Apart, Close, Together to TAMARA, —; Change Sides, 2, 3 to face LOD in OPEN, —;
29-32 Walk Fwd, —, 2 to SEMI-CLOSED, —; Cut, Back, Cut, Back; Rock Back, —; Recov, —; Fwd, —, Pickup to CLOSED, —;

SEQUENCE: Dance goes thru twice. Last time thru on meas 32 face partner and WALL in CLOSED for Ending.

Ending:

- 1 Side, Close, Apart, Point.

HONEYMOON WALTZ — Grenn 14175

Choreographers: Frank and Ruth Lanning

Comment: The routine has both right and left face turning waltzes. The music has the big band sound.

INTRODUCTION

- 1-4 Wait; Wait; BUTTERFLY M facing WALL Apart, Point, —; Together, Touch, —;

DANCE

- 1-4 OPEN Fwd Waltz; Fwd Waltz to BUTTERFLY M face WALL; Waltz Balance, L, 2, 3; Change Sides, 2, 3 end in CLOSED M facing COH;
- 5-8 Dip, —, —; $\frac{1}{2}$ R Pivot, 2, 3 M facing WALL; Dip, —, —; $\frac{3}{4}$ R Pivot, 2, 3 end in SIDECAR M facing DIAGONAL LOD and WALL;
- 9-12 Twinkle, 2, 3 to end in BANJO; Manuv, 2, 3 end in CLOSED M facing RLOD; Spot Pivot, 2, 3 end M facing LOD; Back, Side, Close;
- 13-16 (L) Waltz Turn; (L) Waltz Turn end M facing WALL; (Twirl) Side, Behind, Side end in CLOSED M facing WALL; Thru, Side, Close;
- 17-20 Fwd, Side, $\frac{1}{4}$ L Turn to BANJO M facing LOD; Twinkle, 2, 3 to SIDECAR; Twinkle, 2, 3 to BANJO; Fwd, Check, —;
- 21-24 Behind, Side, Fwd; Lock, Fwd, Turn face WALL in CLOSED; Side, Behind, Side; Front, Side, Close to BUTTERFLY;
- 25-28 OPEN Facing LOD Step Fwd, Crosspoint, —; Roll Across, —, 2 end M on outside; Step Fwd, Crosspoint, —; Roll Across, —, 2 end M on outside facing LOD in OPEN;
- 29-32 Step Fwd, Crosspoint, —; Manuv, 2, 3 end in CLOSED M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end in BUTTERFLY M facing WALL;

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

- 1-3 Fwd Waltz; Fwd Waltz to BUTTERFLY; Apart, Point, —;

TOM KAT KAPERS — Belco 256

Choreographers: Pat and Louise Kimbley

Comment: A novelty dance with catchy music.

INTRODUCTION

- 1-2 OPEN-FACING Wait; Wait; Side, Kick, Side, Touch; Side, Kick, Side, Touch;

PART A

- 1-4 OPEN Facing LOD Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, Close; Walk Fwd, —, Turn $\frac{1}{4}$ R M face WALL in BUTTERFLY, —;

- 5-8 Side, Close, Side, —; Flare Behind, Side, Thru, —; Side, Close, Side, —; Flare Behind, Side, Thru, —;

INTERLUDE

- 1-3 Push Apart, 2, 3, Touch; Side, Kick, Side, Kick; Together, 2, 3, Touch end in CLOSED;

PART B

- 9-12 Side, Close, Fwd, —; Side, Close, Back end in BANJO, —; Wheel Arnd, 2, 3, —; (L Twirl) On Arnd, 2, 3 end in CLOSED M facing WALL, —;

- 13-16 Side, Close, Fwd, —; Side, Close, Back end in SIDECAR M facing LOD, —; Wheel Arnd, 2, 3, —; (R Twirl) On Arnd, 2, 3 end in SEMI-CLOSED facing LOD, —;

- 17-20 Fwd Two-Step; Fwd Two-Step; Cut, Back,

Cut, Back; Dip Back, —, Recov M facing WALL, —;

- 21-24 Turn Two-Step; Turn Two-Step; (R Twirl) Walk Fwd, —, 2, —; 3, —, $\frac{1}{4}$ R Turn M face WALL in BUTTERFLY, —;

SEQUENCE: A — Inter — B — Inter — A — Inter — B plus Ending.

Ending:

- 1-4 Push Apart, 2, 3, Touch; Side, Kick, Side, Kick; Together, 2, 3, Touch; Step Apart, —, Ack. —.

PAPA JOE'S POLKA — Belco 256

Choreographers: Vaughn and Jean Parrish

Comment: Active routine to peppy music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step end in CLOSED M facing WALL; Turn Two-Step; Turn Two-Step end in OPEN facing LOD;
- 5-8 Circle Away Two-Step; Away Two-Step; Walk together, —, 2, —; 3, —, 4 to SEMI-CLOSED, —;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end in OPEN facing LOD:

PART B

- 17-20 Walk Fwd, —, 2, —; Fwd Two-Step; Backup, —, 2, —; Backup Two-Step;
- 21-24 Step Apart, —, Behind, —; Side, Close, Side, —; Together, —, Behind, —; Side, Close, Side end M facing WALL in BUTTERFLY, —;

- 25-28 Pas de Basque L; Pas de Basque R; Turn to face RLOD in LEFT-OPEN, —, Step Back, —; Turn face WALL, —, Thru to CLOSED, —;

- 29-32 Turn Two-Step; Turn Two-Step; (R Twirl) Walk Fwd, —, 2 to SEMI-CLOSED Facing LOD, —; 3, —, 4, —;

SEQUENCE: A — B — A — B plus Ending.

Ending:

- 1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; (R Twirl) Walk Fwd, —, 2, —; Step Apart, —, Point/Ack, —.

CONTRA CORNER

LONG VALLEY

By Don Armstrong

Formation: 1, 4, 7 active but not crossed over

Record: Use a well phrased tune not over 124 MBPM

Actives cross go down below two
With the two above right hand star
Once around then ladies chain
Chain back

Actives cross go up around two
With the two below left hand star
Active two go down the middle
Below two, out, weave in, out
Cast off and then

S S S S

By Jeanne Moody, Salinas, California
Heads flutter wheel
Square thru four hands
Swing thru, boys run
Tag the line left
Couples circulate, wheel and deal
Slide thru, flutter wheel
Star thru and
Square thru three quarters
Left allemande

A TON

By John Ward, Alton, Kansas
Heads pass thru
Both turn right around two
Into the center
Dixie style an ocean wave
Girls run, wheel and deal
Pass thru, star thru
Ladies lead dixie style an ocean wave
Girls run, wheel and deal
Dive thru, pass thru
Left allemande

JUST TURN BACK

By Trent Keith, Memphis, Tennessee
Head ladies chain, sides lead right
Circle to a line
Right and left thru
Pass thru, bend the line
Two ladies chain, pass thru
Wheel and deal
Double pass thru
Centers in
Cast off three quarters
Pass thru, wheel and deal
Double pass thru
Centers in
Cast off three quarters
Pass thru, wheel and deal
Substitute, double pass thru
First couple U turn back
Left allemande

Here are a couple to keep you busy. They are
by Ed Fraidenburg, Midland, Michigan

Sides right and left thru
All face corner and curlique
Heads partner trade
Girls trade, sides partner trade
All swing thru, men run right
Sides lead right then
Left allemande

Head ladies chain
Head men and corner forward and back
Star thru, circle four
Ladies break to a line
Pass thru, girls fold, curlique
Girls trade and curlique
Girls fold, double pass thru
Peel off, pass thru
Girls cross fold
Left allemande

MESSINAROUND

By Billie Gawthrop, Canon City, Colorado
Heads swing thru
Turn thru, cloverleaf
Double pass thru
First couple left
Next go right
Star thru, do sa do
Scoot back, boys run
Bend the line
Slide thru, pass thru
Allemande left

MEDIUM SASHAY

By Dave Yates, Adak, Alaska
Heads right circle four to a line
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters
Forward and back
Two men together half sashay
Two girls together half sashay
Forward and back
Star thru, double pass thru
First two left
Next two right
Right and left thru
Cross trail thru
Left allemande

SINGING CALL*

SILVER DOLLAR

By Bobby Jones, North Little Rock Arkansas
Record: Rockin' A #1359, Flip instrumental
with Bobby Jones
OPENER, MIDDLE BREAK, ENDING
Why don't you chain
The ladies over across for me
Join hands circle left around you see
Do an allemande left go allemande thar
Go right and left and star
Men back up
You've got a right hand star
Shoot the star turn thru
Go left allemande do sa do
Promenade again
Like a silver dollar
Glistens in the noon day sun
She's got a smile for everyone
FIGURE:
Heads do a flutter wheel
Go full around that way
Square thru in the middle and
Count to four around I say
Do sa do with the corner
Full around you go
Make an ocean wave and
Do a swing thru you know
Turn thru swing the corner girl then
Left allemande come back promenade again
Like a silver dollar goes from hand to hand
She's swinging with a brand new man
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

TAKE A GOOD LOOK

This month we are spotlighting two figures—Spin Back and Fan Back. Check page 18 for the description and diagrams of these movements.

Head couples spin back
Diamond circulate
Centers cast off three quarters
Bend the line, turn thru
Left allemande

Head couples spin back
Diamond circulate
Girls cast off three quarters round
Wheel and deal, box the gnat
Same two spin back
Diamond circulate
Girls cast off three quarters round
Wheel and deal, slide thru
Left allemande

Head couples square thru
With the sides spin back
Diamond circulate and fan back
Right and left thru
Pass to the center and pass thru
Spin back, diamond circulate
And fan back
Right and left thru
Pass to the center and pass thru
Left allemande

Head couples star thru
Pass thru, swing thru
Spin back, diamond circulate
And fan back
All eight circulate
Boys run and bend the line
Pass thru, wheel and deal
Centers square thru three quarters to
Left allemande

Heads square thru, swing thru
Centers run, fan back
Girls swing thru and
Cast off three quarters
While the boys circulate
Girls run and bend the line
Slide thru, left allemande

Head couples spin the top
Swing thru, fan back
Diamond circulate, fan back
Turn thru, circle four
Head gents break to a line
Spin the top, swing thru
Fan back, diamond circulate
Fan back, boys run
Wheel and deal
Left allemande

Heads square thru, swing thru
Boys trade, girls circulate
All scoot back, fan back
Diamond circulate, fan back
Right and left grand

This month's Workshop section contains some 55 squares, rounds and contras. You are invited to send in your favorites so that we may include them in these pages in the future. All are welcome!

These two are by George Caudill, Long Beach, California.

Head two gents and the corner girl
Square thru four hands
Split the outsides
Around one to a line of four
Pass thru, wheel and deal
Double pass thru
First go left, next go right
Right and left thru, star thru
Eight chain five
Left allemande

Side two ladies chain across
Heads right, circle to a line
Pass thru, fold the girls
Star thru, wheel and deal
Dive thru then
Right and left thru
Square thru three quarters
Left allemande

SINGING CALL*

I'LL ALWAYS LOVE YOU

By Dick Houlton, Stockton, California

Record: Hi-Hat #427, Flip Instrumental with
Dick Houlton

OPENER, MIDDLE BREAK, ENDING

All four ladies chain across
Turn the girls don't get lost
Join hands circle left and then
Four ladies roll a half sashay
Circle left in same old way
Rollaway and weave around the ring
It's in and out around you go
Meet your own do a do sa do
Left allemande come back and promenade
I always want you to remember
That I'll always be here waiting and
I'll always love you like I do

FIGURE:

One and three square thru
Go four hands in the middle you do
All the way around then do sa do
Swing thru go two by two
Boys run to the right you do
Bend the line
Go forward and back slide thru
A right and left thru
Turn that girl flutter wheel around
The world go full around and swing
Then promenade
I always want you to remember
That I'll always be here waiting
And I'll always love you like I do

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

These two are by Ted Wegener, Gardena, Calif.

Heads square thru, swing thru
Boys run, ends circulate
Bend the line, slide thru
Swing thru, boys run
Girls trade, boys circulate
Wheel and deal, dive thru
Square thru five hands
Left allemande

Heads square thru four hands
Swing thru, boys run
Ends circulate, bend the line
Flutter wheel, slide thru
Right and left thru
Right to mama pull her by
Left allemande

Thor Sigurdson, Emerson, Manitoba, Canada
sent us these two dances.

Heads square thru four hands
Do sa do the outside two
Spin chain thru
Turn and left thru
Ladies lead flutter wheel across
Sweep one quarter
Square thru four hands and
Trade by, pass thru
Allemande left

Heads flutter wheel across
Star thru and pass thru
Spin chain thru
Turn and left thru
Slide thru
Line of four up to middle and back
Pass thru and
Wheel and deal, centers pass thru
Left allemande

SWEEP SWEEP

By Marty Winter, Port Charlotte, Florida

Head ladies chain
Heads square thru four hands
Right and left thru
Dive thru, pass thru
Circle four, make a line
Star thru, sweep a quarter left
Pass thru, bend the line
Star thru, sweep a quarter left
Pass thru, bend the line
Star thru then
Circle four, make a line
Slide thru, swing thru, turn thru
Left allemande

Larry Brockett, Los Alamitos, California wrote
these two.

Heads half square thru
Centers in and
Cast off three quarters
Those who can right and left thru
Ends fold behind those two
Substitute, centers turn back
Left allemande

Promenade don't slow down
Heads wheel around
Pass thru onto the next
Star thru, dive thru
Swing thru, wave turn back, step ahead
Do sa do to ocean wave
Centers trade, ends circulate
Girls turn back
Bend the line, cross trail
Left allemande

YOU WILL

By Gene Pearson, Groves, Texas

Head couples cross trail around one
Make a line of four
Right and left thru
Rollaway half sashay, star thru
California twirl, star thru
Ladies lead dixie style ocean wave
Girls circulate, boys run
Couples circulate, tag the line left
Wheel and deal, star thru
Ladies lead dixie style ocean wave
Tag the line right
Wheel and deal
Square thru three quarters
Left allemande

SINGING CALL*

SOMEONE SWEET TO LOVE

By John Saunders, Altamonte Springs, Florida
Record: Kalox #1144, Flip instrumental with

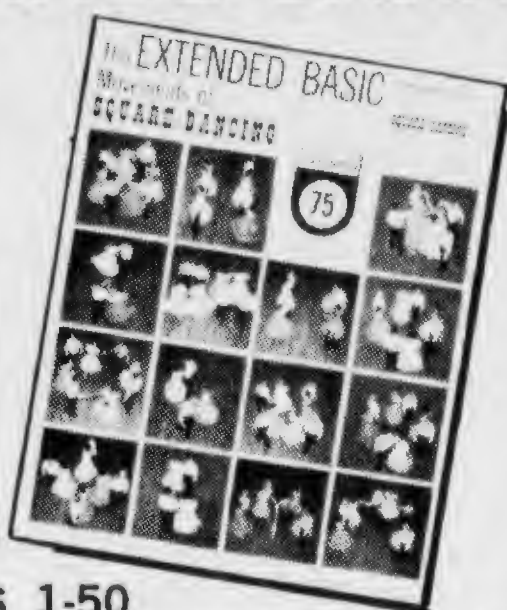
John Saunders
OPENER, MIDDLE BREAK, ENDING
Walk around that corner lady
See saw around your own
Men star right around that ring
Pick up the partner arm around
Star promenade that town
Girls roll back left allemande
Weave that ring wind in and out around
When you meet that maid
Do sa do then promenade
She lives just around some corner
Help me out or I'm a goner
I've gotta find me
Someone sweet to love

FIGURE:

One and three square thru
Four hands around you do
When you meet that corner do sa do
Swing thru go two by two
Boys run right you do
Tag the line turn to the right
And then wheel and deal
Turn thru to the corner girl
And go left allemande
Do sa do and promenade
She lives just around some corner
Help me out or I'm a goner
I've gotta find me
Someone sweet to love

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

SQUARE DANCE SPECIALTIES by



BASICS 1-50

This book contains the first 50 basics of square dancing with many photos and diagrams to help make square dancing easy for the student dancer.

EXTENDED BASICS 51-75

This book continues on from the 50 basics with basics 51-75. Photos and diagrams are an invaluable help for the progressing student dancer.

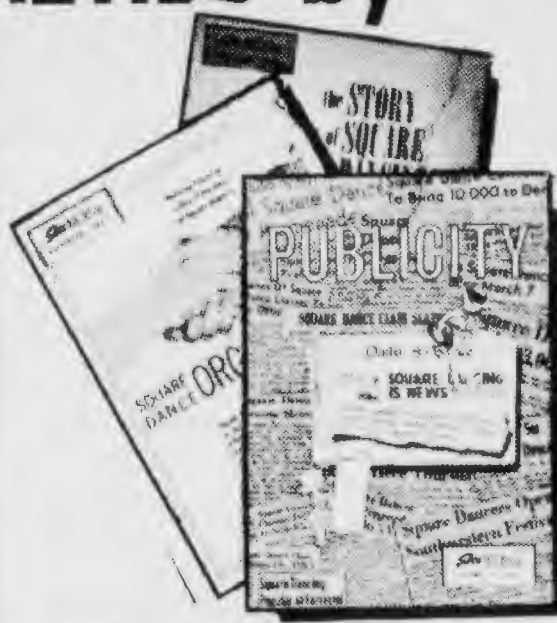
25¢ each — \$15.00 per 100 Postpaid

Orders may be combined for 100 quantity

THE CALLER/TEACHER MANUAL VOL. 1 — 50 BASICS — (YELLOW)

Here are the 50 Basic Movements in detail . . . The Complete In-Depth 10-week's Course of Square Dancing. This book contains a wealth of information that every caller-teacher will want to know. Included in its 100 pages are more than 400 dances and drills; detailed instructions on teaching each of the 50 basic movements; a section on filler patten; what to say and how to say it when teaching; trouble spots; history and background of the various movements; simple mixers and couple dances; a section on teaching contras; and much, much more.

\$5.00 per copy postpaid



THE SETS IN ORDER
AMERICAN
SQUARE DANCE
SOCIETY

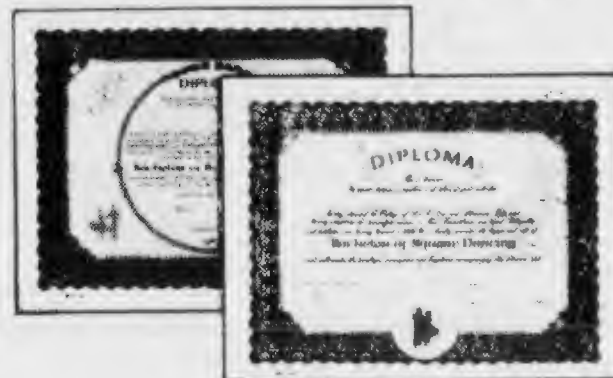
VALUABLE HANDBOOKS

Youth in Square Dancing
Story of Square Dancing
Square Dancing Party Fun
Club Organization
Publicity Handbook

35¢ each postpaid

SQUARE & ROUND DANCE DIPLOMAS

Graduation time? These make excellent awards for the new dancer just finishing his lessons.



10¢ each — min. order of 10 — State type

Add 20¢ postage with order

THE CALLER/TEACHER MANUAL VOL. 2 — BASICS 51-75 — (BLUE)

Especially programmed for those callers with groups who would like to progress further than the first fifty basics, this manual continues on from where the Basic Manual leaves off. Designed as an invaluable help to the caller and teacher, this manual contains every conceivable morsel of helpful advice and information that he will need in teaching new dancers the basics 51 through 75.

There are more than 650 original dances and drills.

\$5.00 per copy postpaid

The Sets in Order AMERICAN SQUARE DANCE SOCIETY MEMBERSHIP APPLICATION AND ORDER FORM

462 North Robertson Boulevard • Los Angeles, California 90048

Please send me SQUARE DANCING for 12 months. Enclosed is my membership fee of \$5.00 to The SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY.

NAME _____

ADDRESS _____

New ☐ Renew ☐ CITY _____ STATE _____ ZIP _____

This is an order for

Caller/Teacher Manual
Vol. 1 Basic 50 (Yellow) _____

Caller/Teacher Manual
Vol. 2 Basic 51-75 (Blue) _____

Basic Mov. of Sq. Dancing
Basic 50 _____

Basic Mov. of Sq. Dancing
Extended 51-75 _____

Publicity Handbook _____

Club Organization Handbook _____

Youth in Sq. Dancing _____

Story of Square Dancing _____

Planning Sq. Dance Party Fun _____

Planning and Calling
One Night Stands _____

Square Dance Diplomas _____

Round Dance Diplomas _____

Calif. add 5% Sales Tax

Total Amount
(Enclose) \$ _____

The BEST SQUARE SHOE in All America At This Price

COMPARE AND
YOU'LL AGREE

\$17⁹⁵



Widths A-B-C-D-E-EE-EEE
Sizes 6-12
Colors — Black or Brown
We pay postage anywhere

All Leather — Top Quality

GORDON BROTHERS

2488 PALM AVE.

BOX 841 - HIALEAH, FLORIDA 33011

WAGON WHEEL RECORDS

"THE RECORD DESIGNED . . . WITH THE CALLER IN MIND"

NEW RELEASES

WW #212

"Bad, Bad, Leroy Brown"

By: Jerry Haag

WW #312

"TRAVELIN' ON"

By Beryl Main

WW #311

"GLENDALE TRAIN"

By: Beryl Main

Music By The Wagon Masters



Jerry Haag



Beryl Main



Recent Releases

WW 126 "BANJO PLUCKING"
HOEDOWN

WW 503 "CALL ME LONESOME"
Two-Step with Cues by John Winter

WW 606 "BLOODY RED BARON"
by Ken Bower - flip square

WW 607 "DARLING RAISE THE SHADE"
by Ken Bower - flip square

P.O. BOX 364 • ARVADA, COLORADO 80002

CALLER of the MONTH

Lloyd Priest — Scarborough, Ontario



A MEMBER OF THE SOCIETY for the Preservation and Encouragement of Barbershop Quartet Singing of America, Inc. for eleven years, Lloyd Priest competed and performed in Toronto, Miami, Detroit, Washington, and found himself involved in shows nearly every weekend. Vivian finally became fed up, put her little foot down and said, "We are going to do something *together*."

Carrying out her ultimatum, Vivian took Lloyd (under protest) to his first square dance lesson in 1959. Marg Hough was the caller and in their second year Lloyd decided to try his hand at calling. Since Marg was starting a caller's course at the time Lloyd enrolled and in 1962 started his first beginner class with two squares of young people in his basement recreation room. Two years later he started his first adult class and he now has three weekly caller-run clubs dancing 35 squares a week, plus a workshop group with Vivian doing all the rounds.

Lloyd is a very active member of the Toronto and District Square Dance Association, presently serving on the executive board as Chairman of Callers' Services. He was in-

SPARKLING TIES

by Arlyn

4055 W. 163rd STREET
CLEVELAND, OHIO 44135

New for the ladies—chokers to match his ties. Fancy jeweled western style bow ties of beautiful colored metallic trim braid with chokers to match. All carry an "arlyn" label. Available at your square dance shop or write.

strumental in having all new material presented and screened at each monthly meeting and picking a "Move of the Month." This Move of the Month serves as a guideline to all area callers and also tries to eliminate some of the less desirable movements. Lloyd's philosophy is "If it doesn't flow . . . It will never go."

Club dates, festivals and weekends in Ontario, plus two regular open dances each month are also on Lloyd's schedule. One of these dances is Club 22 (two rounds and two squares), the other is Phase One (for newer dancers). He also exposes the general public to modern Western Square Dancing each year when he calls at the Canadian National Exhibition, the largest in the world.

Demonstrations at shopping plazas and any gathering he can talk his way into are a part of Lloyd's approach to promoting square dancing and on an average of two Wednesdays a month he takes two squares to various senior citizens homes in the area for demonstrations, with the residents taking part. The oldest person he has had dancing was a lady 96 years old.

(**LETTERS**, continued from page 3)

Square dancing is just clean fun. They left a good impression with the residents of this valley. . . ." The compliment should reach far and wide.

Fem Bennion
Salt Lake City, Utah

Dear Editor:

Is there a new trend in the square dance movement? We have attended the last eight National Square Dance Conventions. The first four were what I would call the Showcase of the movement. That is to say that the girls

MODERN ALBUMS FOR SCHOOLS

"THE FUNDAMENTALS OF SQUARE DANCING"

LP 6001, Level 1 LP 6002, Level 2 LP 6003, Level 3
(created by Bob Ruff and Jack Murtha)
Sets In Order Label

Excellent for schools, church and youth groups, or home practice. These long play albums contain 66 movements of the Basic Program of Square Dancing. Each is complete with lesson plans, pictures, and description of all moves. Send for descriptive literature. \$5.95 each. (Calif. add 5 % sales tax.)

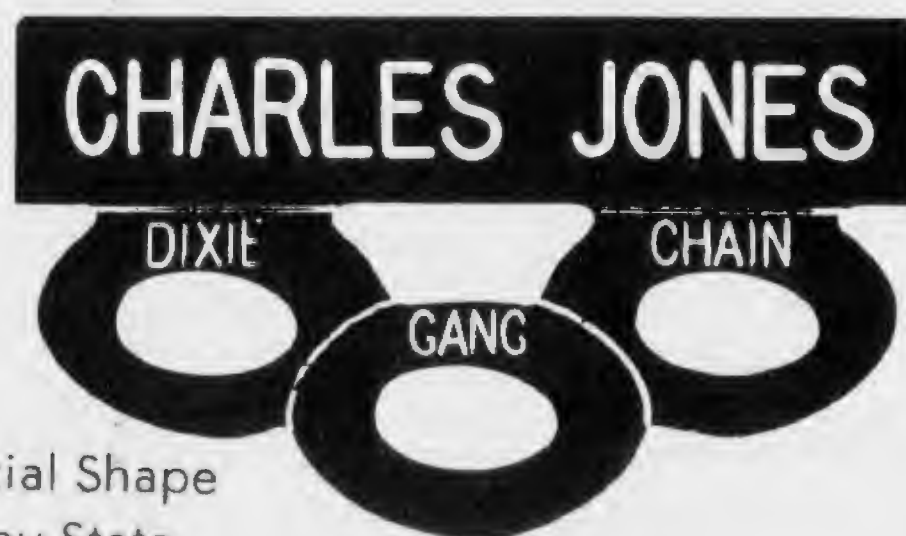
BOB RUFF — 8459 Edmaru Avenue
Whittier, Calif. 90605

READ THIS BADGE ACROSS THE SET!



Outstanding engraved plastic badges
with raised cut-outs — Only \$2.00

Plastic available in various colors.
Thin plastic for glue-ons—MANY COLORS



Special Shape
or any State
\$2.00

DESIGN BADGES \$1.50



◇ \$1.00

Name
Only
90¢

ALL BADGES HAVE SAFETY CLASP PIN
WE PAY POSTAGE

Send for brochure . . . **FREE** sample

BLUE ENGRAVERS

315 SEVENTH ST., SAN PEDRO, CALIF. 90733

6% Sales Tax on Calif. orders

NEW FUN BADGES!



CALLERS REVENGE

CAMPER DANCER

STAGE COACH

(Our hot new 50-mile trip badge)

WRITE FOR OTHERS

**ALSO NAME BADGES FOR CLUBS
FAST SERVICE!**

BEACON BADGE CO. 99-A Wilcox Ave.
Pawtucket, R. I. 02860

GOLDEN VILLAGE

ADULT TRAVEL TRAILER PARK

37250 W. FLORIDA AVE.

HEMET, CA. 92343 (714) 925-2518

ANNOUNCES

KEN & DEE BOWER

as resident square dance
caller starting October, 1973.



A complete program of square and round
dancing including beginners, intermediate
and advanced and fun level club dancing
each week. Once a month a touring
national caller dance.

18,000 sq. ft. club house and over
1000 full hook up spaces.

Make reservations early. Write for brochure.

wore colorful skirts and dresses, lovely petti-
coats and pettipants and square dance shoes.
The men wore colorful shirts with long
sleeves, plus beaded ties and boots or prom-
enade shoes. The last four years the clothing
has been terrible. The women have come to
the big dance in long, straight dresses, mini
skirts, hot pants, dirty jeans cut off above the
knees with fringes, dirty sneakers, etc. The
men dance in dirty shorts, dirty sneakers with
knock knees and veins showing, short sleeves
with hairy arms that women don't care to
touch when beaded with sweat. I was stopped
by a couple of spectators and asked why all
the square dancers were not dressed in their
colorful outfits, but of course, I had no answer.
It seems to me that the Showcase of the Na-
tional Convention is about all over.

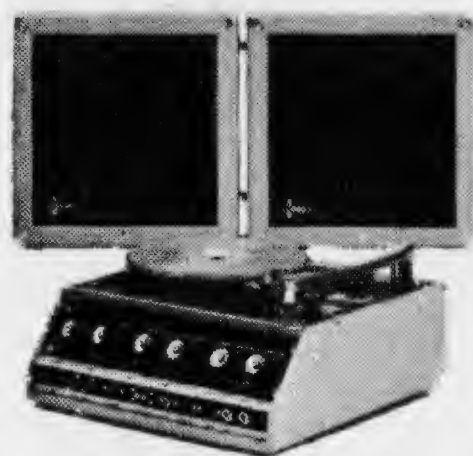
Al Walker

Niantic, Connecticut

Dear Editor:

I've had a couple of "stunt" nights recently.
The first was when I put on an "Old Time
Night" and used the singing calls and the old
78 rpm records we worked with in the 1950's.
This went over very well, particularly when
I explained how these records came into be-
ing and gave a brief account of the men who
were responsible for them. Last night I staged
a "Love"-ly Night when all of the singing calls
had "love" in the title, e.g. Love Me Honey
Do, Love in the Country, I Love You Under
the Sun, Love Letters, Everybody Loves
Somebody Sometime and, of course, we fin-
ished up with Goodbye My Lady Love. This
night was a tremendous success. I've used
Rainbow Stroll (used it with Everybody Loves
Somebody Sometime) and I think your inclu-
sion of figures that can be effectively used for

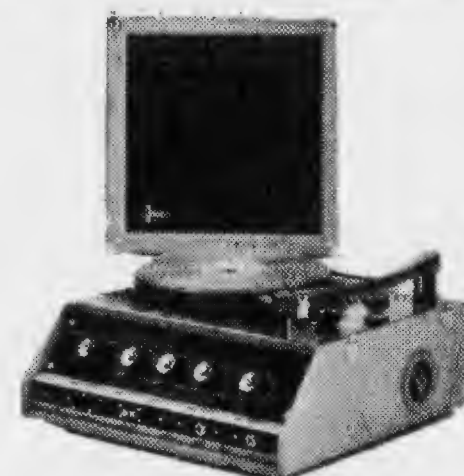
NEWCOMB



TR-1640M-E2
40 Watt Amplifier
Callers' net \$318.45
List Price \$477.68

TR-1625
25 Watt Amplifier
Callers' net \$205.65
List Price \$308.48

Prepaid anywhere in U.S. if check in full accompanies order
Pennsylvania Residents add 6% Sales Tax.



RECORDS

We sell all round and
square dance record
labels postpaid.

HARLAN'S RECORD CENTER

RD #2, MONTROUSVILLE, PA. 17754

Phone (717) 435-0460



New Flip Singing Call

"BUT I DO"

By Ernie Kinney - Hi-Hat 428

THE BEST ROUNDS ARE ON HI-HAT

"HAPPY SONG"

Otis & Shirley Masteller

"JUST FOR ME"

Ray & Elizabeth Smith

Hi-Hat 916



Ernie Kinney

display purposes is an excellent one, and I would like to see this type of thing as a regular feature of your excellent publication.

Ivor Burge
Queensland, Australia

Dear Editor:

Due to the unexpected resignation of our caller, Sparky Sparks, the Clearwater Squares Club is in need of a caller who can also instruct and teach both square and round dancing. Our membership is large and friendly—almost a close knit family relationship. We

would like to hold auditions for callers until one has been chosen and invite anyone interested to advise us of their availability for a Friday night dance and the rate of pay desired. Responses will be scheduled successively as received as much as it is possible to do so. Responses may be mailed to the address below, or telephone (707) 462-7482 at 7:00 A.M. or after 9:00 P.M. on Monday, Wednesday or Thursday.

Irene Kech, 490 Talmadge Rd.
Ukiah, California 95482

OUR OWN DIXIE DAISY TRAVELING BAG



An unusually versatile and attractive garment bag of exceptionally strong, lightweight vinyl. It features a diagonal zipper for easy access, a convenient accessories pocket and even a little see-through window.

Two sizes, 24" x 40" for men, 24" x 50" for ladies, in bold, bright red, white, and blue.

We're very pleased with this handsome bag, we think you will be, too. We hope you'll try it at only \$1.75 for the men's, \$2.00 for the lady's postpaid.

KEEP YOUR FEET HAPPY TOO!

The "Classic" by Promenader-W/1" heel, stl shank, 3/4" strap

Black/white \$ 9.95

Red/Navy \$10.95

Gold/Sil \$11.95

N-size 6-10 (AA)

M-size 4 1/2-10 (B)

Capezios-laced Brigadoon; Black/white \$12.95 N & M only

Gold/Silver \$20.00 size 4-10 1/2

Capezois U-Shell strap; Black/white/red \$15.00

Add \$1.00 handling. Md. residents add 4% tax

DIXIE DAISY • 1355 Odenton Rd., Odenton, Md. 21113





Chuck
Bryant

MUSTANG RELEASES

- MS-158 Jambalaya By: Nelson Watkins
MS-157 Earl's Breakdown/Foggy Mt. Breakdown (Hoedown)
MS-156 Tearing Up The Country By: Chuck Bryant
MS-155 Pictures By: Johnny LeClair

MUSTANG and LIGHTNING "S" New Releases



Rex
Coats



Lem
Smith



Nelson
Watkins

LIGHTNING "S" RELEASES

- LS-5019 Don't Fight The Feeling of Love By: Lem Smith
LS-5018 Touch The Morning By: Rex Coats
LS-5017 You Are What I Am By: Les Main
LS-5016 Jamestown Ferry By: Nelson Watkins

MUSTANG & LIGHTNING "S" RECORDS • 1314 Kenrock Drive, San Antonio, Texas 78227

(Q. and A., continued from page 9)

to allow square dance groups, geographically concentrated, to accomplish cooperatively what they might not be able to accomplish alone. To form another association simply to be doing something is often meaningless. Go ahead and attend any organizational meeting and let your thoughts be known.

Q. I'm handy at sewing and would like to make my own square dance dresses. Where can I get patterns?

A. Simplicity has offered square dance

dress patterns in its catalog off and on for a number of years. So have McCall's. Many times you'll find patterns for full skirted "afternoon dresses" that can be adapted. Vee Gee offers square dance patterns as a part of their regular service. However, you may have to do just as so many square dancers have done in the past and improvise from ideas taken from our monthly Fashion Feature page or from costumes worn by your square dancing friends. There should be a good market for a current selection of square dance pattern

THE OTHER SIDE OF THE MIKE

The "HOW" Book of
Square Dance Calling by Bill Peters

The first really complete guidebook
and home-study training manual
for new or student callers . . .

NEVER BEFORE A BOOK LIKE THIS!

Here at last is a truly in-depth caller guidebook directed primarily to the needs and requirements of new or student callers—or to dancers who have sometimes wondered what it is like to be "On the Other Side of the Mike". Its 347 jam-packed pages have been described by many leaders as the most complete how-to-do-it manual ever written in the field of caller training.

ACCLAIMED BY EXPERTS EVERYWHERE!

I am very impressed . . . It is a tremendous work . . . an excellent reference text. LEE HELSEL . . . It probably contains more good solid information than anything that's been put out yet . . . your writing style is excellent. JAY KING . . . It is a fine book and I will take it with me to the callers' clinics I conduct to show the other callers. HAROLD BAUSCH. An invaluable help to the new caller or to the veteran, this collection is a gem loaded with information. BOB OSGOOD

A MUST FOR EVERY STUDENT CALLER

A real bargain at only \$12.50 per copy. Order postpaid by sending check or money order to BILL PETERS, 5046 Amondo Drive, San Jose, California 95129

Canadians add current exchange; Californians add 6% sales tax. For air mail please add \$2.50.



PARTIAL CONTENTS

- How to analyze and develop square dance figures and movements
- How to acquire successful timing techniques
- How to memorize and retain square dance figures and patterns
- How to develop and use sight calling techniques
- How to work with square dance music — And how to make it work for you
- How to select and present singing calls (the most detailed outline of this subject ever presented)
- How to project emphasis and command
- How to plan and present an effective square dance program
- The art and science of square dance teaching
- How to organize and conduct a beginners' class
- The techniques of square dance leadership
- How to become an effective caller showman
- The role of the Caller's Taw
- Special instructions for female callers
- How to study and practice calling skills
- How to get started as a caller.

The Nation's Finest SQUARE DANCE PROMOTIONAL PRODUCTS



- MINI STICKERS
- BUMPER STICKERS
- MAGNETICS
- NYLON FLAGS
- S/D SEALS

Dealer Inquiries
Invited

"Carry The Best"

(507) 345-4125

WRITE FOR
FREE CATALOG

McGOWAN SIGN CO. 1925 LEE BLVD. • MANKATO, MINN. 56001

designs. (Anybody any ideas?)

Q. There are several people in our area who have dropped out of square dancing in the last couple of years for one reason or another and have asked us what could be done with their square dance clothes. Any suggestions?

A. Yes. From time to time we have had requests from dancers overseas who have not been able to buy square dance clothing in their own areas and we have invited people to send their clean, useable costumes to them.

Quite frequently a hospital, or home for the elderly, a mental institution, or a school, may embark on a square dance program and may issue a request for useable square dance costumes. If you have costumes you would like to give away or if you know of groups that might enjoy receiving such costumes the Society is happy to serve as a clearing house. Just let us know what you have or what you want and we'll try to bring the two of you together. Please do not send items to us; just the information.

Desert Flower ORIGINALS

WRITE FOR
OUR NEW 1973
COLOR BROCHURE

Include Zip Code
with your address

3118 CENTRAL S. E.
P.O. Box 4039
ALBUQUERQUE
NEW MEXICO 87106

WE RECOMMEND

KRAUS ORIGINAL SHOES

#Z-Shoe — Colors: White, Black, Lt. Blue,
Bone, Red, Orange, Hot Pink, Lt. Pink,
Navy, Toffee, Yellow **\$8.95**
Gold or Silver — **\$9.95**

Add \$1.00 for handling charges. For 2 pr. add \$1.35.
Sizes: 4, 5, 6, 7, 8, 9, 10 — Medium width only
No half sizes.



Imagine!

WEARING GLOVES
ON YOUR FEET



Quality Guaranteed

LOCAL DEALERS

Stores handling square dance records and books anywhere in the world are listed in these pages. For information regarding these special listings write SQUARE DANCING Advertising, 462 North Robertson Blvd., Los Angeles, California 90048. Our Telephone: (213) 652-7434. Attention: Marvin Franzen.

★ ARIZONA

CLAY'S BARN
P.O. Box 2154, Sierra Vista 85635

★ CALIFORNIA

PHIL MARON'S FOLK SHOP
1531 Clay Street, Oakland 94612
NANCY SEELEY'S RECORDS FOR DANCING
P.O. Box 5156, China Lake 93555
ROBERTSON DANCE SUPPLIES
3600—33rd Avenue, Sacramento 95824

★ CANADA

DANCE CRAFT
3584 E. Hastings, Vancouver 6, B.C.
GERRY HAWLEY RECORDS
34 Norman Crescent, Saskatoon, Sask.
THE SQUARE DANCE POST
833 Stafford Dr., Lethbridge, Alberta

★ COLORADO

S. D. RECORD ROUNDUP
957 Sheridan Boulevard, Denver 80214

★ GEORGIA

EDUCATIONAL RECORD CENTER
151 Sycamore St., Decatur 30031

★ ILLINOIS

ANDY'S RECORD CENTER
1614 N. Pulaski Road, Chicago 60639

★ INDIANA

B-BAR-B SQUARE DANCE APPAREL
& RECORDS
1538 Main St. (Speedway)
Indianapolis 46224

ON THE
RECORD
and



SINGING CALLS

KEEP ON TRUCKIN' — Square Tunes 152

Key: D Tempo: 132 Range: HA
Caller: Bob Poyner LA

Synopsis: (Break) Allemande left for daisy chain — allemande left corner — promenade (Figure) Four ladies chain across the ring — heads promenade three quarters round — side two swing thru — boys trade — girls trade — turn thru — slide thru — square the barge four hands — swing corner — promenade her.

Comment: A snappy tune with a full pattern that will keep the dancers moving. (Has a square the barge four hands) Rating: ☆☆☆

YELLOW BIRD — Top 25282

Key: E Tempo: 130 Range: HC Sharp
Caller: Bruce Welsh LE

Synopsis: (Break) Left allemande — turn partner by the right — men star left once around — home do sa do — allemande corner —

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

weave ring — do sa do — promenade — swing at home (Figure) Heads promenade halfway — down middle square thru four hands — spin chain thru outside two — ladies double circulate — move up two and — boys run — bend the line — cross trail thru — swing corner — promenade her — stop and swing at home.

Comment: A familiar tune pitched a little on the high side for callers with a higher range. Will keep both the caller and dancers moving right along. Rating: ☆☆☆+

OUR GANG — MacGregor 2132

Key: G **Tempo:** 130 **Range:** HC Sharp
Caller: Sparky Sparks **LB Flat**

Synopsis: (Opener and Ending) Four ladies chain across — join hands and circle left — ladies in — men sashay — circle left that way — ladies in — men sashay — circle left that way — left allemande corner — weave ring — meet partner and promenade (Figure) Head two couples square thru four hands — corner lady do sa do — star thru — flutter wheel — sweep a quarter — right and left thru — dive thru — square thru three quarters — swing corner — promenade.

Comment: One of the old favorite sing alongs. An easy action pattern at a comfortable speed could make it pleasant to dance.

Rating: ☆☆☆

I'LL ALWAYS LOVE YOU — Hi-Hat 427

Key: E Flat, F & G Flat **Tempo:** 128
Range: HB Flat

Caller: Dick Houlton **LB Flat**
Synopsis: Complete call printed in Workshop.

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

SINGING CALLS

Tie A Yellow Ribbon 'Round

The Old Oak Tree	Blue Star 1947
Naughty Lady	Kalox 1143
Monday Morning Secretary	Red Boot 140
Daisy A Day	Kalox 1146
Good Morning	
Country Rain	Red Boot 136

ROUND DANCES

My Abilene	Hi-Hat 911
Melody of Leaves	Grenn 14176
Bailey Rock	Hi-Hat 914
Fifty Years Ago Waltz	Belco 254
St. Louis Blues	Grenn 15016

LOCAL DEALERS

★ KENTUCKY

PRESLAR'S WESTERN SHOP
3111 South 4th St., Louisville 40214

★ MASSACHUSETTS

PROMENADE SHOP
Square Acres, Rte. 106,
East Bridgewater 02333
SUE'S SPECIALTY SHOP
S. Main Street, Topsfield 01983

★ MICHIGAN

B Bar B WESTERN SUPPLY
315 Main Street, Rochester 48063
MODERN SQUARE DANCE CORRAL
2017 E. Michigan Ave., Lansing 48912
SCOTT COLBURN SADDLERY
33305 Grand River, Farmington 48024

★ MISSOURI

DO-SAL SHOPPE
1604 W. 23rd St., Independence 64050
WEBSTER RECORDS
124 W. Lockwood, St. Louis 63119

★ MINNESOTA

J-J RECORD
1724 Hawthorne Ave., E.
St. Paul 55106

★ NEW JERSEY

DANCE RECORD CENTER
1159 Broad Street, Newark 07114

★ NORTH CAROLINA

RAYBUCK'S RECORD SERVICE & CALLERS
SUPPLY, Rt. 1, Box 226, Advance 27006

★ OHIO

DART WESTERN SHOPPE
1414 E. Market, Akron 44305
F & S WESTERN SHOP
1553 Western Avenue, Toledo 43609

★ OREGON

GATEWAY RECORD SHOP
10013 N.E. Wasco Ave., Portland 97220

More Dealers Follow

LOCAL DEALERS

★ SOUTH DAKOTA

SCHLEUNING'S RECORD SERVICE
Route 2, Box 15, Rapid City 57701

★ TEXAS

CEE VEE SQUARE DANCE SHOP
114 S. Western, Amarillo 79106
EDDIE'S & BOBBIE'S RECORD SHOP
8724 Tonawanda, Dallas 75217

★ WASHINGTON

DECKER'S RECORDS
E. 12425 Trent Ave., Spokane 99206
RILEY'S RANCH CORRAL
750 Northgate Mall, Seattle 98125

STORES handling square dance records are welcome to write **SQUARE DANCING** for information regarding a listing on these pages.

scope records PRESENTS

SC 573

"MM MM GOOD"

Caller: Clyde Drivere
Saugus, Calif.



CLYDE DRIVERE

Recent Releases

- SC 572 Sunrise - Sunset
- SC 571 Helena Polka
- SC 570 Hello My Honey
- SC 569 Back In Your Own Back Yard
- SC 568 Firefly
- SC 567 What Do You Say
- SC 566 For Love
- SC 565 Katy's Dream (Yodel number)
- SC 564 Let Me Call You Sweetheart
- SC 563 Ramblin Rose

Hoedowns to Swing By

- SC 313 Katy/Bubbles
- SC 312 San Luis Ramble/Handy
- SC 311 Ruby/Ruby's Fiddle

P. O. BOX 1448, SAN LUIS OBISPO, CA 93401

Comment: A full song that will keep you singing (requires good breath control). Easy action pattern well timed and three key changes could make this a pleasant one with a little effort.
Rating: ☆☆☆+

FOND AFFECTION — D&ET 113

Key: A Tempo: 132 Range: HB
Caller: Buck Covey LC Sharp

Synopsis: (Break) Do sa do your corner — see saw own — join eight hands circle left — allemande left corner — weave ring — do sa do own — men star left once — meet own promenade (Figure) Four ladies chain three quarters — one and three promenade three quarters — sides square thru three quarters — do sa do corner — make an ocean wave — swing thru — turn thru — left allemande.

Comment: This record did not come out with a comfortable sound nor dance. (Poor timing.)
Rating: ☆

DAISY A DAY — Lore 1138

Key: B Flat Tempo: 128 Range: HC
Caller: Don Whitaker LB Flat

Synopsis: (Break) Heads face grand square — four ladies chain across — chain back — promenade (Figure) Heads square thru four hands — corner lady do sa do — curlique — cast off three quarters — pass thru — allemande — weave the ring — promenade.

Comment: This has a lively action pattern and good backup music from Clarinet, Piano, Guitar, Xylophone, Bass and Drums.

Rating: ☆☆☆

SWEET GEORGIA BROWN — Windsor 5020

Key: E Flat Tempo: 130 Range: HC
Caller: Al Stevens LB Flat

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande corner — curlique own — partner trade — allemande left — weave ring — meet and promenade (Figure) One and three square thru four hands — do sa do corner — swing thru two by two — boys trade — turn and left thru — turn the gal beside you — slide thru do it twice — corner swing — allemande left new corner — promenade ring.



BADGES!

SQUARE DANCE

CLUB BADGES ◆

FUN BADGES ◆

NEW — DANGLE BADGES ◆

ATTRACTIVE — ENGRAVED — INEXPENSIVE

Free Catalog

L & A PLASTICS, Inc.

(Badge Div.)

415 W. NORTHERN AVE., PUEBLO, COLO. 81004



Ralph
Silvius



Stan
Burdick



Ted
Frye



Jim
Coppinger



Don
Williamson

NEW RELEASES

RB-150 "WHITE CHRISTMAS #2"

Called By: Don Williamson

RB-148 "YOU CAN HAVE HER I DON'T WANT HER"

Called By: Ralph Silvius

RB-147 "MOCKING BIRD HILL"

Called By: Stan Burdick

RB-146 "GOOD TIME CHARLIE'S GOT THE BLUES"

Called By: Ted Frye

RB-145 "COME EARLY MORNING"

Called By: Jim Coppinger

Rt. 8, College Hills, Greeneville, Tenn. 37743 • Ph. 615-638-7784

Comment: An old standard with lots of swing. A peppy number with Guitars, Trumpet, Piano, Bass and Drums. Will keep the dancers going.
Rating: ☆☆☆+

I BELIEVE IN MUSIC — Blue Star 1956

Key: F Tempo: 128 Range: HC
Caller: Johnny Wykoff LB Flat

Synopsis: (Break) Four ladies chain across — chain back home — join hands circle left halfway — left allemande — weave ring — do sa do — promenade (Figure) One and three promenade halfway — down middle right and left thru — square thru four hands — do sa do outside two — curlique — boys turn thru

— girls turn back — swing corner — promenade.

Comment: Nice listening music. Easy singing and comfortable pattern. A good relaxer.

Rating: ☆☆☆

DON'T MESS AROUND WITH JIM — Wild West 3

Key: G and A Tempo: 139 Range: HC Sharp
Caller: Larry Jack LD

Synopsis: (Break) Circle left — left allemande — do sa do — four ladies promenade inside — get back home — swing — left allemande — come back and promenade (Figure) Four ladies chain across — heads promenade half-way — sides pass thru — partner trade —

— BETTINA —

Two now working as one to serve you better

BILL BETTINA

Supplying square dance dresses internationally
for almost 20 years

PETE BETTINA

Specializing in separates now, but adding other
accessories in the future

We'll be working separate operations, but ONLY to give
you better service through your favorite store

"Just for Fun" — Please ask for a

Bettina of miami
INCORPORATED

2110 NORTHWEST MIAMI COURT • MIAMI, FLORIDA 33127

NEW CATALOG!

96 fully illustrated pages of western wear and saddlery. Latest square dance clothing and accessories.

Send \$1.00 for the next two semi-annual issues. Refunded with first order.

Jacke Wolfe Ranchwear

Department "S", 142 East 2nd South
Salt Lake City, Utah 84111



NAME BADGES

NAME ONLY, TOWN

80c

Illinois Residents — AND/OR CLUB
add 5% sales tax.

Any state shape, with name and town \$1.15 ea.

WRITE FOR A NEW FULL LIST OF
ACTIVITY BADGES AND NEW BROCHURES

We make and design any shape badge.
Enclose sketch and quantity of initial order
for our prices.

Write for brochure and full information

A TO Z ENGRAVING CO.

1150 Brown St., Wauconda, Ill. 60084

WILD WEST

THE RECORD MADE FOR SQUARE DANCING

RECORDS

NEW RELEASES

WW1-5 "CITY OF NEW ORLEANS"
Caller: Kenn Reid

WW1-6 "BAD BAD LEROY BROWN"
Caller: Larry Jack

Produced by: **LARRY JACK**, 200 Olinda Dr., Brea, CA 92621

star thru — pass thru — circle halfway —
swing corner — left allemande come on back
and promenade.

Comment: Swinging music from Trumpet, Piano,
Drums, Guitar and Bass. Not too much mel-
ody and an easy action pattern. Moves right
along. Rating: ☆☆☆

SALLY DON'T YOU GRIEVE — Flutter Wheel 508

Key: F and G Tempo: 132 Range: HB

Caller: Russ Hansen LC

Synopsis: (Break) Grand sweep — (Figure) One
and three promenade halfway down the mid-
dle — box turn box — half square thru —
right and left thru the outside two — dive
thru — pass thru — swing thru — boys run
right — wheel and deal — swing corner —
promenade.

Comment: A busy pattern using grand sweep
and box turn box (instructions on cover).

Rating: ☆☆☆

SILVER DOLLAR — Rockin' A 1359

Key: F Tempo: 132 Range: HC

Caller: Bobby Jones LC

Synopsis: Complete call printed in Workshop.

Comment: A familiar tune with a nice melody to
sing. Good instrumental recording with Gui-
tar, Piano, Xylophone, Clarinet, Bass and
Drums. Easy action pattern. Could be a good
one. Rating: ☆☆☆

JUST LIKE ALL THE OTHER TIMES —

Kalox 1147

Key: A, E Flat Tempo: 128 Range: HB Flat

Caller: Duane Blake LG

Synopsis: (Break) Four ladies promenade inside
— home swing partner — join hands circle
left — left allemande — weave ring — do sa
do — promenade (Figure) Four ladies chain
across — head two couples square thru four
hands — do sa do corner — swing thru —
boys trade — box the gnat — pull her by —
left allemande — swing own once around —
promenade.

Comment: Nice singing tune with good instru-
ment balance and steady rhythm from Piano,
Clarinet, Xylophone, Bass, Guitar, Drums and
Fiddle. Well timed easy action pattern.

Rating: ☆☆☆

Something New Under the Village Roof

A Mail Order Service



3621-A State Street
Santa Barbara, Calif. 93105
(805) 687-4810

Send us a card
to receive your copy
or stop in the shop.

We Ship Anywhere!

SOMEONE SWEET TO LOVE — Kalox 1144

Key: F Tempo 128 Range: HC

Caller: John Saunders LC

Synopsis: Complete call printed in Workshop.

Comment: Country western song with good backup music from Drums, Piano, Trumpet, Clarinet, Bass and Guitars. Well timed easy action pattern. Rating: ☆☆☆

POLKADOTS AND MOONBEAMS —

MacGregor 2133

Key: E Flat Tempo: 128 Range: HC

Caller: Kenny McNabb LB Flat

Synopsis: One and three promenade halfway — down the middle right and left thru — star thru — square thru three hands — corner left

allemande — weave the ring — do sa do — left allemande — promenade (Figure) Four ladies chain three quarters — chain straight across — heads go right and circle four — make a line of four — forward up and back — curlique — boys run right — trade by — swing corner — left allemande — promenade.

Comment: A good singing tune with Saxophone, Piano, Guitar, Bass and Drums. Could be an interesting dance pattern. Rating ☆☆☆+

JA DA — Top 25283

Key: E Flat Tempo: 132 Range: HC

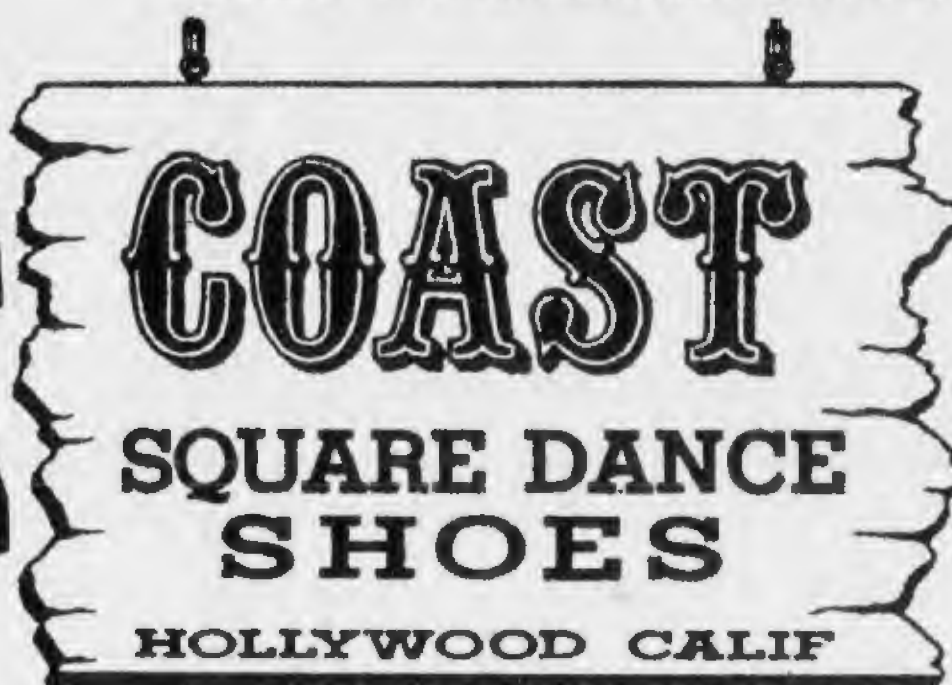
Caller: Dick Bayer LE Flat

Synopsis: (Break) Four ladies promenade inside — swing at home — join hands circle left —

For Your Square Dancing Pleasure

You Asked For It!

OUR NEW
ONE INCH
HIGH HEEL
FOR
SQUARE
AND
ROUND
DANCERS



LOOK FOR OUR
NEW HIGH HEEL
SHOES AT YOUR
FAVORITE LOCAL
SQUARE DANCE OR
WESTERN STORE.

THE NATION'S #1 SQUARE DANCE SHOES

ARMETA

The Original Fun Club Badges

Send for list

ARMETA, Dept. M

12505 N.E. Fremont St.

Portland, Oregon 97230

Faulkner's

OF KANSAS CITY
Presents

FOR THAT SPECIAL PARTY



#261

EASY TO WEAR peasant type dress. Fits all shapes and looks great for all dancing occasions. White elasticized bodice. Skirt available in patchwork or print designs. Patchwork available in the following colors: orange/brown or blue/red. Floral prints or checks available in most colors. Please state predominant color of print desired. Complimentary solid colors at waist and flounce will be used.

sizes 4 to 18. State skirt length and waist measurements. Only \$21.00 plus \$1.00 mailing charge. Allow four weeks for delivery.

Open Thurs. Eve. • Phone (816) 444-3110
8916 Troost Ave., Kansas City, Mo. 64131

left allemande — weave ring — do sa do — promenade (Figure) Heads go up and back — square thru four hands — right and left thru — do sa do — star thru — flutter wheel — reverse the flutter — keep this girl and promenade her.

Comment: This well known tune has lots of bounce. The dance pattern will keep the dancers stepping. (Has a reverse the flutter).

Rating: ☆☆☆

ME AND MY SHADOW — Hi-Hat 426

Key: C Tempo: 128 Range: HC

Caller: Bob Wickers LC

Synopsis: (Break) Four ladies promenade inside — come back — swing partner — allemande corner — promenade own — ladies lead single file — girls backtrack — turn thru — left allemande — promenade (Figure) Head couples square thru four hands — corner girl do sa do — swing thru — girls fold — peel the top — right and left thru — square thru three hands — swing corner — promenade.

Comment: An old favorite song with all types of dance routines. This has a lively clip for square dancing. Contemporary active pattern using peel the top.

Rating: ☆☆☆

TRAVELIN' THE BACK ROAD — Blue Star 1957

Key: C Tempo: 130 Range: HD

Caller: Nate Bliss LA

Synopsis: Complete call printed in Workshop.

Comment: A good song for a caller with a high range. (High is D.) Smooth action pattern, could be a nice one.

Rating: ☆☆☆

DON'T BRING LULU — Top 25281

Key: A Flat Tempo: 132 Range: HC

Caller: Frannie Heintz LD

Synopsis: (Break) All join hands circle left — break ring with corner swing — join hands circle left — do paso partner left — corner right — partner left all the way around to right hand lady grand right and left — meet partner promenade her (Figure) One and three lead to right circle four — head gents break make a line — forward up and back — forward up and pass thru — bend the line — forward up and back — pass thru — bend it

SQUARE TUNES
RECORDS



Danny Robertson



Bob Poyner



Tommy Russell



C. Boots Rollins



PIO-115

"WHAT'S YOUR MAMA'S NAME CHILD"

Called by: Tommy Russell

PIO-114

"ASHES OF LOVE"

Called by: C. Boots Rollins

NEW RELEASES

SQT-153

"FOR ONCE IN MY LIFE" "KEEP ON TRUCKING"

Called by: Danny Robertson

Called by: Bob Poyner

P.O. Box 12223, Knoxville, Tenn. 37912 • (615) 947-9740

SQT-152

WITH OUR COMPLIMENTS TO YOU

*a free sample of our record review service
for all callers*

All record review services are designed for the person interested in what's new, but this one is different, the differences?

A 7" RECORD—

not a tape—play it on your regular equipment, carry it in your 45 record case.

ISSUED WEEKLY—

includes **all** the releases for that week, singing calls and hoedowns.

TWO SIDED—

a portion of the instrumentals of the singing calls on side one. Each band plays the opener and approximately two times thru the pattern. Side two is the same as side one except that it has the vocals.

EASY TO USE—

each record is banded for easy identification. Just put your needle down on any band you wish, but it will play all the way thru from start to finish, if you wish.

BREAKDOWN SHEETS—

are included for each singing call. File them away for future reference.

YOURS TO KEEP—

file it and the breakdowns away for future reference. The record label is printed with the song titles. If you, or one of your dancers, would like you to do a certain singing call, just pull it out and try it again before buying.

TIME SAVER—

do your record listening in your home, at your own convenience.

MONEY SAVER—

you won't waste money buying records you just don't use after you get them home from the store. Review Service members get a discount on their record purchases.

\$5.00 PER MONTH — BUT WRITE FIRST FOR YOUR FREE SAMPLE

GENE & MARY LOU'S DANCE SUPPLY • 1367 E. Taylor, San Jose, Calif. 95133

ASHTON RECORD CASES

ALL METAL

WITH FULL WIDTH HINGE AND TWO STURDY CLAMP LATCHES HAS SPACE FOR MIKE & CABLE PLUS ROOM FOR 120 RECORDS AND SOME "Q" CARDS. HAS BAKED ON ENAMEL FINISH AND COMES IN THREE COLORS, BLACK, BROWN, OR LIGHT GREEN.

INSIDE DIMENSION 7½ X 7½ X 15¼.
SHIPPING WEIGHT 7#.

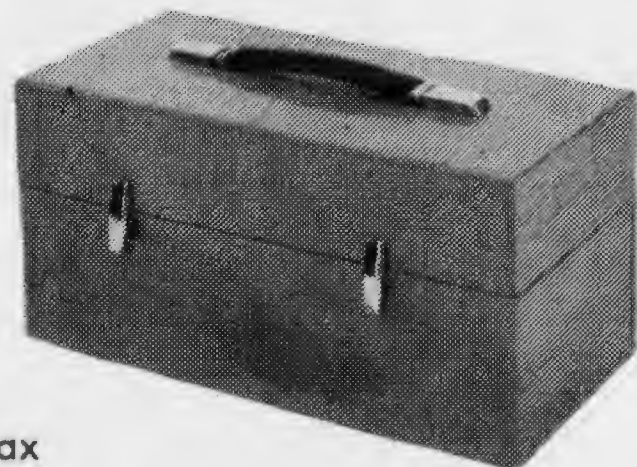
(DEALER INQUIRIES WELCOME)

\$14.95

plus \$2.00 mailing

Canada \$2.95

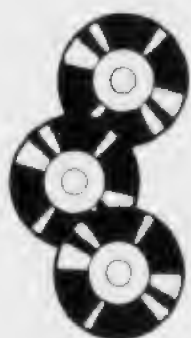
Calif. add 6% Sales Tax



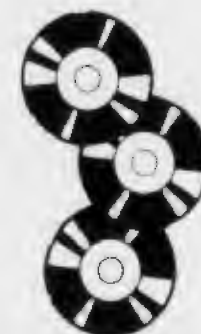
(408) 292-6455

GENE & MARY LOU'S DANCE SUPPLY • 1367 E. Taylor, San Jose, Calif. 95133

SQUARE AND ROUND DANCE RECORDS BY MAIL



- *In Business since 1949 at same location.*
- *Same day service on most orders.*
- *Catalog upon request.*
- *One of the largest stocks in the Southwest.*
- *Quantity purchase discounts.*



MAIL ORDER-MASTER RECORD SERVICE

P. O. BOX 7176 • PHOENIX, ARIZONA 85011 • TELEPHONE: (602) 279-5521

again — join hands circle left — swing corner — promenade.

Comment: A familiar tune with a real lively beat and an easy action pattern. Good for dancers who want to move right along at an easy level.

Rating: ☆☆☆

DAISY A DAY — Kalox 1146

Key: C Tempo: 126 Range: HC

Caller: Vaughn Parrish LC

Synopsis: (Break) Eight to middle and come back — four ladies chain across — join hands circle left half way around — gents star right across — do paso — roll promenade (Figure) Heads promenade three quarters — sides

promenade halfway — double pass thru — front two with a partner trade — star thru — flutter wheel — slide thru — pass thru — swing corner — left allemande — come back and promenade.

Comment: Good singing tune with Guitars, Drums, Bass, all Strings and Rhythms. A little different pattern with heads promenading three quarters while sides promenade one half at the same time.

Rating: ☆☆☆+

COCAIN BLUES — Lore 1139

Key: B Flat Tempo: 128 Range: HC

Caller: Stan Reubell LB Flat

Synopsis: (Break) Four ladies chain across —

SQUARE DANCING IS AN AMERICAN HERITAGE CAL AND SHARON GOLDEN PRESENT SOMETHING NEW AT THE FRENCH LICK SHERATON HOTEL, FRENCH LICK, INDIANA

Vacation and Learn to Square Dance At the Same Time

Three Big Weeks to Choose From

1973
December
2 thru 7

1974
January
27 thru Feb. 1

1974
February
10 thru 15

These weeks have been especially designed to teach non-square dancers basic fundamentals of square dancing and is for those wishing to brush up on their square dance basics as well as enjoying the art of having fun with other people. Cal and Sharon will be assisted by three other callers and their wives.

THIS IS A PACKAGE WEEK!!

November
16, 17, 18 Weekend
Traverse City, Mich.

November
23, 24 Weekend
Hot Springs, Ark.

Three Winter Wonderland Weekends Put Together Just for You

1973
December
7, 8, 9

Cal & Sharon
Bob Vinyard
Bob Braden
Jack & Marie
Seago

1974
January
25, 26, 27

Cal & Sharon
Singing Sam
Mitchell
Dick Barker
Charlie &
Madeline Lovelace

1974
February
15, 16, 17

Cal & Sharon
Diamond Jim
Young
Carl Geels
Frank & Phyl
Lehnert

THIS IS A PACKAGE WEEKEND!!

For Further Information Write: SHARON GOLDEN, P. O. BOX 2280,
HOT SPRINGS, ARKANSAS 71901
501-624-7274



NEW! YOUR OWN CLUB STICKERS

Allow 2 weeks for delivery.



FOR EITHER SIDE OF GLASS

THESE ARE DECAL TYPE STICKERS
wet the decal and transfer to desired surface

MINIMUM ORDER 10

LESS THAN 100—25c EACH ■ 100 OR MORE 20c EACH

The decal has a white background, the dancers and outside lines are blue, the word square dance is red. The club name and city and state is in regular gold leaf. These are the only colors available at this time.

"Send for free catalogue on badges, stickers, accessories, etc."

The MAREX Co. Box 371, Champaign, Illinois 61820

join hands circle left — ladies center — men sashay — circle left that way — ladies center — men sashay — circle left — allemande corner — do sa do own — promenade (Figure) Heads promenade go halfway — lead right circle four — make a line — pass thru — tag the line — face in and go — turn and left thru — cross trail — swing corner — promenade.

Comment: A lively tune with Banjo, Fiddle, Trumpet, Piano, Bass and Drums. Good contemporary action pattern using tag the line and turn and left thru. Moves right along.
Rating: ☆☆☆

HOEDOWNS

ROLL ON — Kalox 1145

Key: A

Tempo: 128

Music: The Uptowners—Guitars, Bass, Drums

TRAVELIN' MAN — Flip side to Roll On

Key: G

Tempo: 128

Music: The Uptowners — Guitars, Bass Drums

Comment: Swinging western jam session type hoedowns.
Rating ☆☆☆

JAM — Wild West 1

Key: F

Tempo: 130

Music: The Westerners — Guitar, Bass, Drums and related instruments.

Meg Simkins

VERY VERY FULL

**SHOW OFF THE BEAUTY OF YOUR
BOUFFANT SKIRTS**

**TRIPLE TIERED PETTICOATS
ALL BOTTOMS BOUND**

Nylon Lace over two Nylon Horsehair underskirts.

White/White Binding

White/Multi-colored Binding

Black/Black Binding

Cornflower Blue/Blue Binding

Hot Pink/Pink Binding

Soft Pink/Soft Pink Binding

Orange/Orange Binding

Yellow/Yellow Binding

Turquoise/Turquoise Binding

Red/Red Binding

Green/Green Binding

Orchid/Orchid Binding\$7.95

NEW . . . Rainbow Colored over two white

Nylon horsehair underskirts. Vivid

Multi-colored binding on all skirts..\$8.95



Everything for the Square Dancer

\$795

Order by Mail
Add 70¢ for handling
(Please send for our
Free Catalog)

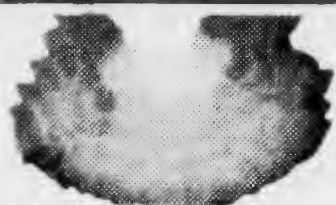
Sizes:

Petite-Small, Small, Medium,
Large, X-Large and Tall-Large

(Please give height, waist and hip
measurements)

Meg Simkins

119 Allen Street, Hampden, Mass. 01036



50 yards Nylon mar-
quisette — stiff, cotton
top, wide elastic band.
Order 1" shorter than
skirt. 4 tiers on 19"
and longer and 3 tiers
on 18" and shorter.
Colors: white, black,
yellow, pink, blue,
forest green, red and
multi-color, orange and
med. purple.
\$13.95 plus \$1.00 post-
age. 35 yd. slips \$11.95
plus \$1.00 postage.

B. & S. SQUARE DANCE SHOP

Billy and Sue Miller

MAGNET, INDIANA 47555

Phone: (812) 843-2491

Stretch Pants - cotton -
medium and knee length.
9 rows of 1 1/4" lace
on knee length and 8
rows on medium length.
White, black, pink, yel-
low, orange, blue, red
and multicolor.

Sizes: S-M-L-ExL

\$5.99 ea. 2 Pr. \$11.00

Stretch Sissy Pants - 6
rows of nylon lace,
100% cotton. Colors
same as above.

Sizes: S-M-L \$4.00 ea.

Plus 35¢ postage

Send for free catalog.



INDIANA ADD 2% SALES TAX
(Dealer Inquiries on Petti-Pants
and Slips Welcome)

RINGO

The shoe most square
dancers wear. 1/2" heel
with elastic binding
around shoe. Strap
across instep.

Black and White \$9.95

Yellow, Pink, Red

and Orange \$10.95

Silver and Gold \$11.95

Sizes 4 to 10 — Med.
and Narrow. Plus 65¢
postage.



Plastic badge tabs with alligator
clip for ladies and pearl snap for
men. \$1.00 Plus 10¢ postage

JUNGLE BUM — Flip side to Jam

Key: A

Tempo: 136

Music: The Westerners—Guitar, Bass, Drums and
rhythm related instruments.

Comment: Jam session type westerns.

Rating: ☆☆☆+

SQUARE DANCE PROMOTION IDEA

The Rainier Council of the Square and Folk
Dance Federation of Washington purchases
"Happiness is Square Dancing" buttons in 10
to 15,000 lots. The buttons are then used as
passouts at area parades when a square dance
unit participates, at shopping centers, fairs

and other public events. A name to contact
for information, lessons, etc., is placed on the
back of the button. Another fine idea for the
promotion of the activity!

PEOPLE ARE GRAND

They sure are, but now and then a reminder
is needed. Start with square dancers. Leonard
and Rose McNeill danced for years and worked
diligently in Associated Square Dancers of
Southern California and all ways to help
square and round dancing. Leonard passed
away in May, 1973, leaving the usual doctor



The Caribbean

Second Annual Square Dance Cruise with
Deuce Williams Aboard the Luxurious M/S
Skyward. Sailing from Miami March 23,
1974 for seven fun filled days. From \$310.00
per person.



Hawaii

Featuring dancing at the Tenth Aloha State Square
Dance Convention. Three days in San Francisco,
seven days in Honolulu, and three days in Las
Vegas. Departing Jan. 26 returning Feb. 8, 1974.
Personally escorted by Jack Watts. For free full
color Brochures call or write to:



TRAVELCRAFT, INC. • WORLDWIDE TRAVEL SERVICE

43807 Van Dyke, Sterling Heights, Mich. 48078 • (313) 739-6170

LUCKY RECORDS

BE HAPPY
GO LUCKY

PRESENTS



Bob
Van Antwerp



Don
Shotwell



John
Shallow



Jon
Hed



Bill
Martin

THIS NEW RELEASE

LR-017

"GOOD OL' BAD OL' DAYS"

Called By: Bob Van Antwerp

Music By: The Country Squires

LUCKY RECORD CO. POST OFFICE BOX 5008, LONG BEACH, CALIFORNIA 90805

and hospital bills. Camping Squares, Sandal-ites, Wow 'n' Hows and Chevron Squares held a benefit dance and collected over \$1000.00. But now to the "grand people" department. A group of picnickers were watching and when they inquired were told it was a benefit dance. During the next break a man came over with a handfull of money collected from the people at the picnic. Now, aren't people grand?

IN MEMORIAM

Two active members of the square and round dance family passed away during the

summer. They will be sadly missed and we extend our condolences to the members of their families and their many friends in the activity.

Albert Faunt, Sun City, Arizona (formerly of Walnut Creek, California), June 27, 1973.

Louise Neitzel, Sarasota, Florida, July 27, 1973.

(HIRING, continued from page 21)

Once a caller has agreed to handle your dance, follow up his reply with a contract,

HEADQUARTERS FOR NEWCOMB

P. A. SYSTEMS and ACCESSORIES

OVER 70 SYSTEMS TO CHOOSE FROM

TR 1640 M-E2
ONLY \$318.45

F.O.B. LOS ANGELES

California add 6% sales tax

WRITE FOR FREE BROCHURES

Phone (213)-652-7434



Callers' Supply Company

P. O. BOX 48547, LOS ANGELES, CALIFORNIA 90048

NEW RELEASES

MAC GREGOR RECORDS

Produced by
Ralph Maxhimer



MIKE HULL

MGR 2135 Flip "DOWN YONDER"
Written and Called by: Mike Hull, West Covina, Ca.
MGR 2136 Flip "ANGEL EYES"
(Please Pass the Kisses)
Written and Called by: Ralph Hill, Lawndale, Ca.

RECENT RELEASES

MGR 2134 Flip "THERE'LL BE SOME CHANGES MADE"
Called by: Kenny McNabb
MGR 5030 A "TWO-STEP COUNTRY STYLE" (Round)
Choreography by: Art & Evelyn Johnson, Long Beach, Ca.
MGR 5030 B "BABY" (Round)
Choreography by: George & Janet Alberts, Dumont, N.J.



RALPH HILL

Mac Gregor Records 729 So. Western Ave. Los Angeles, Calif. 90005 (213) 384-4191

information as to housing, meals, contacts on arrival, etc. Then a couple of weeks prior to the event, drop a card stating, "We're looking forward to having you with us on ---. We'll meet your plane (or here are driving directions), etc."

If you put out flyers or special information about the dance, send a copy to the caller. He's always happy to see what's being said about him and it's another way of showing your interest in the dance.

This magazine, along with area publica-

tions, from time to time includes lists as well as ads which give up-dated information about who is traveling. Local callers associations also have lists of members and perhaps can give some information as to experience and availability. Keep an ear open for the reactions of square dance friends who dance around the country. Try to attend open dances, festivals and institutes to dance to more callers yourself. Your club members may find it useful to make notes of callers they'd like to invite sometime.



NOW AVAILABLE:

THE CAYMAN ISLAND CONTRA: Lloyd Shaw Recording #191/192

The new contra dance that actually teaches . . .

"Contra Corners"

without effort!

And, in addition, is a fun dance that romps up and down the hall to delightful music, through the courtesy of Sets in Order, and played by Ed Gilmore's Bunkhouse Four:

"Bunkhouse Jig".

Dance by Don Armstrong.

The
LLOYD SHAW FOUNDATION, INC.

Box 203 COLORADO SPRINGS, COLORADO 80901



NAT'L. SQ. DANCE ATTENDANCE BADGE

Colorful Red, White, Blue Badge.
Attendance Bars Available for
Past Conventions.

\$2.00 for Badge & 1 Bar. Add. Bars \$.75.

DELRONS BOX 364
LEMON GROVE, CALIF. 92045



Send Sketch of Idea
for Free Sample of
Club Badges

Don't forget the new callers on the horizon. When the opportunity is right, give them a chance.

And one last word—keep in close contact with your own club caller. He can be your best friend.

(**DIALOG**, continued from page 29)

Day: I'm afraid we can't go along with the use of traditional rounds, except perhaps for an exhibition. Time and travel are the reasons. Most round dancers travel to other parts of the country, regularly now, and they want to be

able to dance at least part of the routines being used there. How many places are Varsouviana and Black Hawk Waltz used? So I guess I would say spend the dancers' time on learning current rounds that have a chance of being on the program where they visit. I think, too, that the last of "Classic Dances" as published by Round Dancer magazine and others has largely replaced the traditional dance. This may or may not be the answer.

(**WORLD**, continued from page 35)

Activities Sunday included games and an

"ABSOLUTELY FANTASTIC SOUND"

"AMAZING PERFORMANCE"

"TERRIFIC RESULTS IN HARD-TO-SOUND HALLS"

Clinton ALL-TRANSISTOR EQUIPMENT

Model P-120M for 1973



- Light weight - only 23 lbs!
- 120 Peak watts output
- Skip-proof "floating" turntable
- Outstanding clarity
- Reserve Power for largest halls
- Internal monitor, V.U. meter, Dual mike inputs, full tone controls, etc.

ALSO AVAILABLE

P-120 — Same as above less V.U. meter and internal monitor	\$375.00
XP-90 — Matching lightweight sound column	159.00
Remote Music Control for EV631 microphone	25.00
EV 631 Microphone	37.00

Shipping charge extra. Write for "Package" prices.

CLINTON INSTRUMENT CO., BOSTON POST ROAD, CLINTON, CONN. 06413 • Tel. (203) 669-7548



Order by Mail from Dancers Corner

PETTICOATS Tricot yoke. Outer skirt nylon baby horsehair, under skirt nylon sheer. Asst. colors. Sizes S-M-L. \$8.50, \$12.00, \$18.00, according to fulness. Add \$1.00 for postage.

PETTIPANTS Batiste, mid-thigh, rows of shirred lace. Asst. colors. S-M-L-XL. \$6.50. Add 75¢ for postage.

RINGO DANCE SHOES Elastic throat, inset strap joined by elastic ring. Cushion inner sole. 1/2" heel. White, black, silver, gold and colors. M or N widths.

MEN'S WESTERN SHIRTS No-iron. Wide selection in white and colors. 14 1/2 to 18. \$9.98. Add \$1.00 for postage.



Descriptive Brochure on Request
2228 Wealthy Street, S.E.
Grand Rapids, Michigan 49506
PHONE 616-458-1272

afternoon dance and lunch. Since the State is not very heavily populated, the sponsoring group felt that this was quite an accomplishment, and look forward to next year when they hope to repeat the affair.

Florida

The State Callers Clinic Dance will be held on October 20 at the Tupperware Auditorium in Orlando. Sheraton Parkway Motel will be official headquarters for this event and a record attendance of callers from Florida and Georgia will benefit. All clubs are urged to

cancel their regular dances so that their callers and wives will be able to attend. Bill Peters from California will be the host caller for the Clinic Dance. Special dances are being hosted by the five State Associations in cooperation with this Clinic.

Pennsylvania

The 5th Annual Square and Round Dance Festival, sponsored by the Pittsburgh Area Square and Round Dance Federation (PAS-ARD), will be held November 3. The place is Norwin Junior High School-West, in Irwin.

HIGH QUALITY MUGS

MADE IN ENGLAND



**WILL HOLD OVER 11 FLUID OUNCES OF ANY POTABLE LIQUID
FOUR SQUARE DANCE DESIGNS IN SETS OF 4 IN FULL COLOUR**

Packed in Mailing Carton

\$10.00 per set postpaid — Ontario residents add sales tax

Don't Wash Good China in an Aluminum Pan

Write for Catalog **THE SQUARE DEAL** DEALER INQUIRIES INVITED
7890 Pine Valley Drive, R.R. 3, Woodbridge, Ontario L4L 1A7



NEWCOMB P.A. SYSTEMS for Every Purpose
CAN BE PURCHASED WITHOUT A DOWN PAYMENT, WITH APPROVED CREDIT



Write for Brochure
 and
 Select Your Choice

TERMS
for
Your Convenience

USED
P.A. SYSTEMS
AVAILABLE

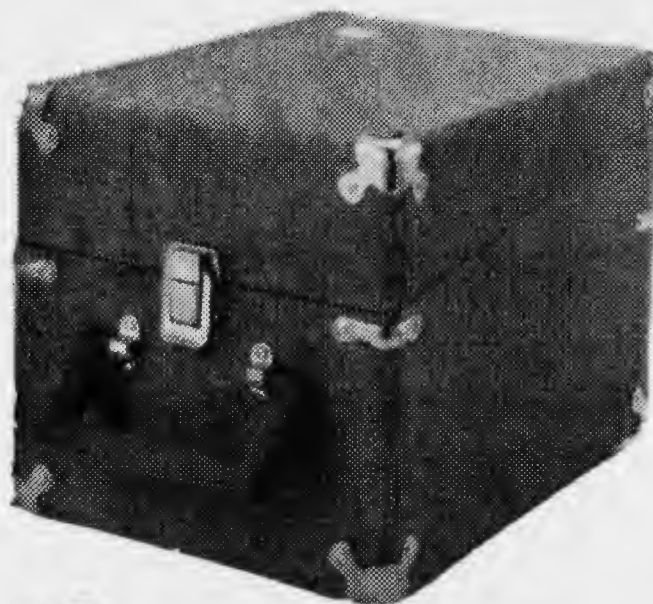
All Prices
 F.O.B. Houston

TR 1640M-HF2 \$345.95

TR 1640M-E2 \$318.45

NEWCOMB RECORD CASE

Holds 120 of 45 rpm records.



\$14.95

Postage \$2.00



"E2-A"

NEW VOLUME CONTROL

New Mike Control, does away with the bulk of the old control, pot is mounted in the mike itself and the cord is wired into the mike and control, no extra needed. You can send us your mike and we will rewire it with the new control for **\$40.00** plus \$1.50 postage and insurance.

REGULAR VOLUME CONTROL



\$27.50

plus \$1.50 postage

MIKE COZY

Holds and protects any microphone up to 10 1/2 inches long. Plus 20 feet of cable.

Multiple seams finished with vinyl welt.

Durable, heavy-gauge Naugahyde exterior.

\$5.95

plus 75¢ mailing

LATEST RELEASES on these OUTSTANDING LABELS

BLUE STAR

LP ALBUMS:

- 1024 — Blue Star presents Dave Taylor calling in Stereo
- 1023 — Marshall Flippo Calling the Kirkwood LP in Stereo
- 1022 — Al Brownlee Calling the Fontana, Album in Stereo
- 1021 — Marshall Calls the Fifty Basics

CARTRIDGE TAPES; 8 TRACK: \$6.95 each plus 14¢ postage (12 dances on each tape)

- 1024 — Dave Taylor calling in Stereo
- 1023 — Marshall Flippo Calling the Kirkwood Tape in Stereo
- 1022 — Al Brownlee Calling the Fontana Tape in Stereo
- 1019 — Al Brownlee Gold Record Tape

BLUE STAR 45 RPM SINGLES

- 1963 — Dancing on Top of The World
 Caller: Dave Taylor, Flip Inst.
- 1962 — A Fooler A Faker
 Caller: Bob Fisk, Flip Inst.

- 1961 — Train Of Love
 Caller: Nate Bliss, Flip Inst.
- 1960 — Sweet Georgia Brown
 Caller: Bob Rust, Flip Inst.

BOGAN

- 1255 — Sweet Maria
 Caller: Wayne Baldwin, Flip Inst.
- 1254 — Remember Me
 Caller: Skip Stanley, Flip Inst.
- 1253 — Ride Me Down Easy
 Caller: Dick Hedges, Flip Inst.
- 1252 — Icy Fingers
 Caller: Keith Thomsen, Flip Inst.
- 1251 — Kansas City
 Caller: Red Donaghe, Flip Inst.
- 1250 — Someone Like You
 Caller: Skip Stanley, Flip Inst.

DANCE RANCH

- 621 — Sweet Gypsy Rose
 Caller: Ron Schneider, Flip Inst.
- 620 — Dream A Little Dream
 Caller: Jim Mayo, Flip Inst.

- 619 — The World I Use To Know
 Caller: Frank Lane, Flip Inst.
- 618 — Daddy Don't You Walk So Fast
 Caller: Ron Schneider, Flip Inst.

ROCKIN' "A"

- 1359 — Silver Dollar
 Caller: Bobby Jones, Flip Inst.
- 1358 — Blue Of The Night
 Caller: Allie Morvent, Flip Inst.

LORE

- 1141 — Its A Long Way Down
 Caller: Johnny Creel, Flip Inst.
- 1140 — Blue Moon Of Kentucky
 Caller: Johnny Creel, Flip Inst.
- 1139 — Cocain Blues
 Caller: Stan Ruebell, Flip Inst.

SWINGING SQUARE

- 2362 — Southern Loving
 Caller: Gary Mahnken, Flip Inst.
- 2361 — Don't She Look Good When She Smiles
 Caller: Clyde Wood, Flip Inst.

We carry all square and round dance labels — Write us if your dealer cannot supply you.

MERRBACH RECORD SERVICE, 323 W. 14th St., Houston, Tex. 77008 Phone (713) 862-7077



STOP

BLIND RECORD BUYS!

NOW

You can listen to all the latest record releases

\$2.50 will bring you our tape and information on how you can continue this service **FREE OF CHARGE** every month. Tapes are at 3¾ Speed — Reel to Reel, or "Cassette."

Robertson Dance Supplies

3600 33rd AVENUE • SACRAMENTO, CALIFORNIA 95824 • Phone (916) 421-1518

Beryl Main and Jack Lasry will be featured callers, with Lou and Pat Barbee on rounds. The hours are from 1 to 11 P.M.

—John Clever

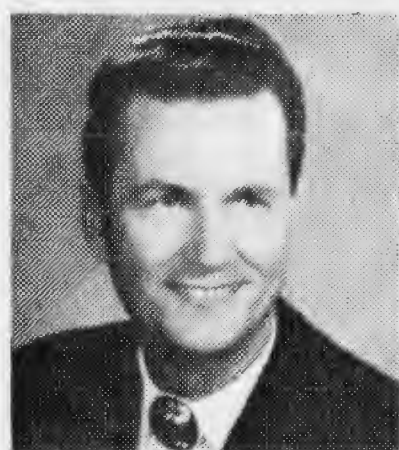
Indiana

Marshall and Jean Anderson are General Chairman for the 17th Annual Hoosier Square Dance Festival to be held October 26 to 28 in Evansville. Friday night and Sunday afternoon sessions will take place at the Rural Youth Center, with all Saturday events scheduled for Roberts Municipal Stadium. Frank

Lane, Dick Enderle and Paul Marcum will call the tips. Pat and Lou Barbee will be in charge of the round dance sessions. A round dance party, grand march and after party are part of the planned activities. For further details write Luke and Irene Anderson, 2513 E. Blackford Avenue, Evansville 47714.

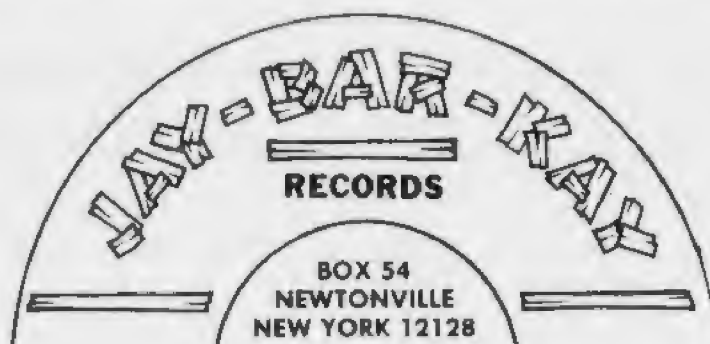
Australia

The very successful 14th National Australian Square Dance Convention was recently concluded. The venue was the Great Hall of the Newcastle (N.S.W.) University which had



**JOHN
HENDRON**

THE SOUND WITH THE SOLID BEAT



"NEW"



**KEN
ANDERSON**

JK-147

"PENNIES FROM HEAVEN"

CALLER: RANDY ANDERSON

JK-149

"CHICK INSPECTOR"

CALLER: KEN ANDERSON

JK-602

(NEW) "SYNTHIE" / "WALKIN" (NEW)

"RECENT"

JK-145

"IT'S BEEN A LONG LONG TIME"

CALLER: JOHN HENDRON

JK-146

"BAMBINO MINE"

CALLER: DAN DEDO

"NEW ROUNDS"

JK-510-T

"TIE A YELLOW RIBBON"

By: Murray & Dot Truax

JK-510-H

"OH BABE"

By: Howard & Phyllis Swanson

JAY-BAR-KAY RECORDS

Box 54 Newtonville, N.Y. 12128



The Flaming 15th

PRESENTS:

FESTIVAL DIRECTORS
Charlie and Jane Cleveland
5721 First Street, South
Arlington, Va. 22204
671-6077

ASSISTANT DIRECTORS
Ralph and Olivia Compton
4205 6th Street, South
Arlington, Va. 22204
892-6882

ANNUAL SPRING SQUARE DANCE FESTIVAL

MARCH 14, 15, 16, 1974

SHERATON PARK HOTEL AND MOTOR INN, WASHINGTON, D. C.

LEE HELSEL
California

JACK LASRY
Florida

CHARLIE & BETTYE PROCTER
Texas

JERRY HELT
Ohio

JOHNNY LE CLAIR
Arizona - Wyoming

PHIL & NORMA ROBERTS
Indiana

DICK JONES
New Jersey

"SINGIN SAM" MITCHELL
Michigan

RON SCHNEIDER
Ohio

LEE KOPMAN
Long Island

EDDIE & AUDREY PALMQUIST
California

ALLEN TIPTON
Tennessee

DANCING TIME: THURSDAY, 8-12 p.m.; FRIDAY, 10 a.m.-1 a.m. Sat.; SATURDAY, 10 a.m.-1 a.m. Sun.

(Cut on dotted line and keep above information for your reference)

REGISTRATION FOR
WASCA FIFTEENTH ANNUAL SPRING SQUARE DANCE FESTIVAL
SHERATON PARK HOTEL AND MOTOR INN, WASHINGTON, D. C., MARCH 14, 15, 16, 1974

BADGE NAMES (PLEASE PRINT)

(Last Name)

(His)

(Hers)

\$ _____ CHECK ☐
MONEY ORDER ☐

OTHER REGISTRANTS REQUIRING BADGES (INCLUDE FEE)

(First Name)

(First Name)

(First Name)

(First Name)

ADDRESS (PLEASE PRINT)

Street _____ Phone _____

City _____ State _____ Zip Code _____

DO NOT USE THIS SPACE
REG. NOS.

No. of Persons	REGISTRATION FEES	Amount
-------------------	-------------------	--------

_____	\$7.00 per person Entire Festival	\$ _____
_____	\$3.75 per person Friday Only	\$ _____
_____	\$4.75 per person Saturday Only	\$ _____

CHECK TYPE OF DANCER:

☐ Round & Square ☐ Square ☐ Round ☐ Teen

MAKE CHECKS PAYABLE TO WASCA
IN UNITED STATES CURRENCY

MAIL THIS FORM AND FEE TO:

JIM & BETH NACCARATO
10719 Rock Run Drive
Potomac, Md. 20854

OFFICIAL confirmation will be mailed by the
Registrar. Full refunds on cancellations until
January 1, 1974. NO REFUNDS THEREAFTER.

This form does not include an application for housing. However, housing assignments are made on the basis of the registration number assigned by the Festival Registrar until November 1, 1973. To receive the priority of lodging assignments afforded by the registration number, the "Housing Application" is to be detached from the Confirmation card, completed and mailed as soon as your housing needs are determined but NO LATER THAN November 1, 1973. After November 1, 1973 available housing will be assigned as the applications are received.

USE A SEPARATE APPLICATION for each family surname. This will help the Registrar. One check may be used for more than one application mailed together.

--- REGISTER NOW! ---

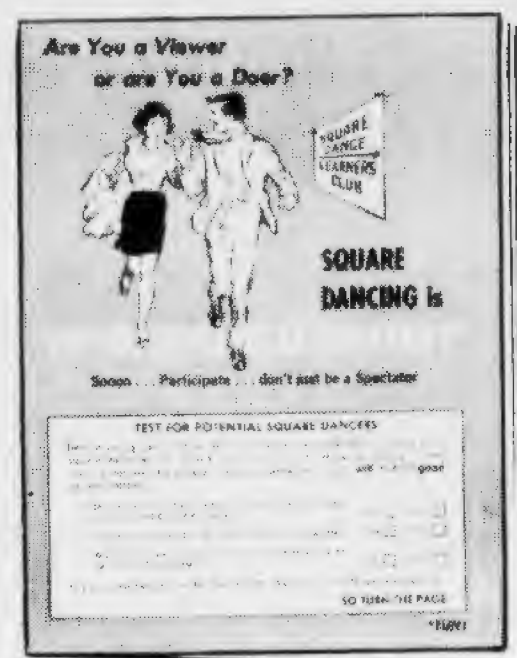
PROMOTION LEAFLET

To get people interested in square dancing is just half the job.
Answering their questions and hopefully getting them
into a learner class is the ultimate aim.

\$2.00 per 100
\$15.00 per 1000
POSTPAID
Calif. add 6% Sales Tax.

THE SETS IN ORDER
**AMERICAN
SQUARE DANCE
SOCIETY**

462 N. Robertson Blvd., Los Angeles, Calif. 90048



been completed only four weeks prior to the convention. Total registered attendance was 750. Of this figure 80 were children under the age of 14. These children were in a separate hall within the main building complex, with their own callers and planning committee, while the adults and teenagers conducted their activities in the main hall and committee rooms. Although these figures are far below what one might expect at an American convention, they are within the average range of Australian conventions. The dancing popula-

tion of Australia is slowly growing as callers and dance leaders mature. A highlight of the 14th National took place on Saturday night when Johnny and Marjorie LeClair, along with 39 U.S. dancers, joined in for a night of calling and dancing. The LeClairs and dancers were on an American Square Dance Workshop tour of the South Pacific and had included the Convention on their itinerary. Next year the 15th National will be held in Adelaide, South Australia, with the 16th scheduled for Victoria in 1975.
—Brian Hotchkies

KALOX-Belco-Longhorn

NEW ON KALOX

K-1150 "UNDER YOUR SPELL" Flip/Inst. Caller: Harper Smith
K-1149 "FALLING FOR YOU" Flip/Inst. Caller: Bailey Campbell

LATEST RELEASES ON KALOX

K-1148 "WALK AND TALK"/"GOLDEN SLIPPERS" HOEDOWNS
K-1147 "JUST LIKE ALL THE OTHER TIMES" Flip/Inst. Caller: Duane Blake
K-1146 "DAISY A DAY" Flip/Inst. Caller: Vaughn Parrish

NEW ON LONGHORN

LH-1001 "YOU TOOK THE RAMBLIN OUT OF ME" Flip/Inst. Caller: Louis Calhoun

LATEST RELEASES ON LONGHORN

LH-199 "KATY DID" Flip/Inst. Caller: Lee Swain
LH-198 "TAKE ME BACK TO TULSA" Flip/Inst. Caller: Johnny Hozdulick

NEW ROUNDS ON BELCO

B-256 "PAPA JOE'S POLKA" Two-Step By: Vaughn & Jean Parrish
"TOM KAT KAPERS" Two-Step By: Pat & Louise Kimbley

RECENT ROUNDS ON BELCO

B-255 "GOODNITE DREAMER" Waltz By: Art N' Evelyn Johnson
"HEY CHIC" Two-Step By: Mona & Louis Cremi

PRODUCED BY KALOX RECORD DISTRIBUTING CO.
2832 LIVE OAK DRIVE • MESQUITE, TEXAS 75149 • Phone (214) 270-0616



DUANE
BLAKE



BAILEY
CAMPBELL



LEE
SWAIN



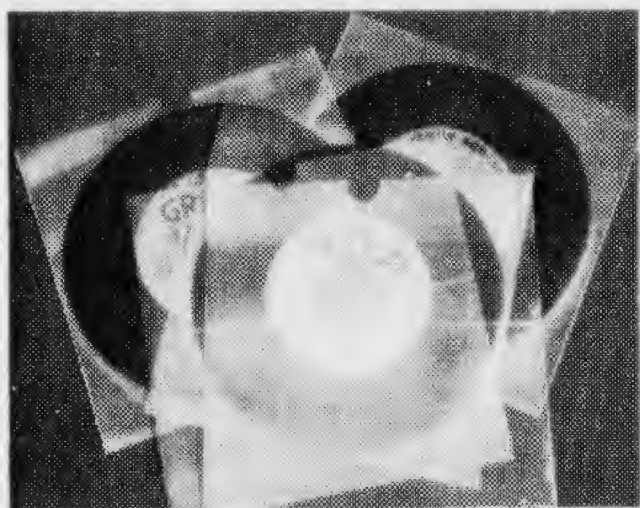
HARPER
SMITH



VAUGHN
PARRISH



JOHNNY
HOZDULICK



GRENN

P.O. BOX 216
BATH, OHIO 44210

GR 301
PLASTIC
SLEEVES

List Price 10¢ ea.

GRENN

"SWAN SERENADE"

waltz by Charles and Edith Capon

"WILLOW WALK"

by Tony and Margo Piper

"NOLA"

by Tom and Lillian Bradt

"GOLD & SILVER WALTZ"

by Bert and Julie Passerello

TOP

"AUSTRALIAN COUNTRY STYLE"

flip sq. by Wally Cook

"PUT A RAINBOW IN YOUR POCKET"

flip sq. by Yikes Cameron

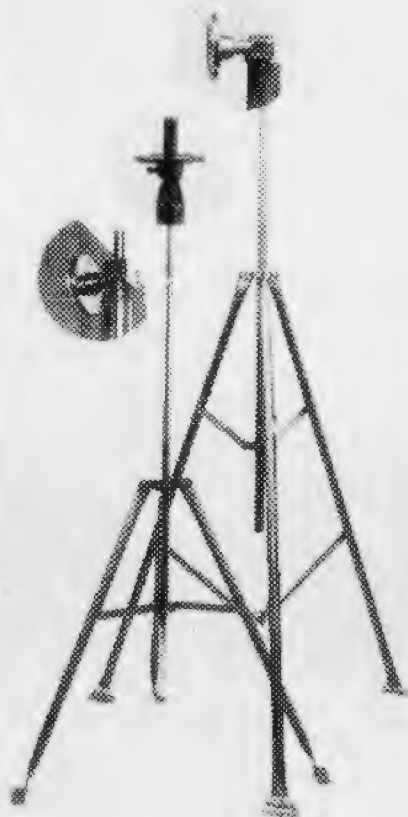
TWELGRENN

(dealers only)

We stock lots of pops used for rounds—here are some of them:

A & M 1413 Sing
Atlantic 13113 Alley Cat
Cartwheel 210 Ain't Nothin' Shakin'
Bell 45-318 Tie A Yellow Ribbon
Decca 33026 All I Ever Need Is You
Parrott 40059 My World

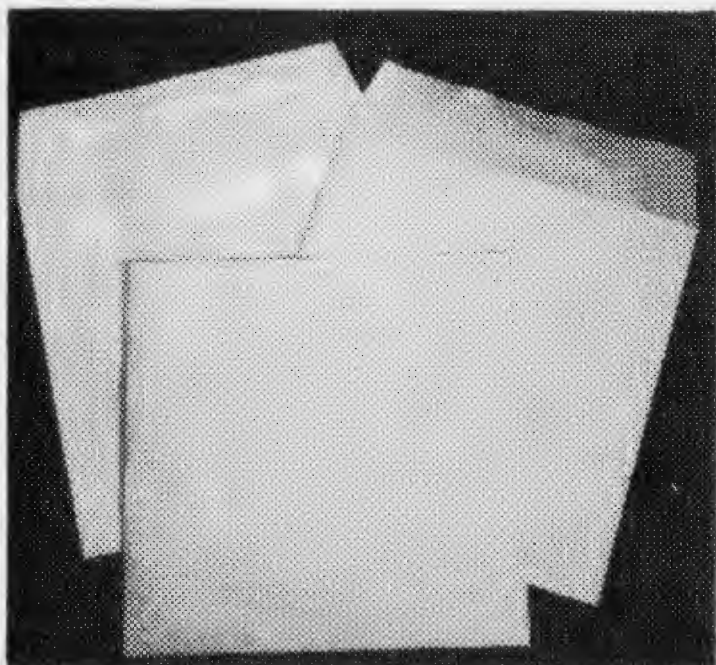
Kapp KJB-10 Autumn Leaves
Ranwood 847 Slipping Around
926 Small World
RCA 447-0036 Beautiful River
47-9689 Feelin'
Uni 55326 Song Sung Blue



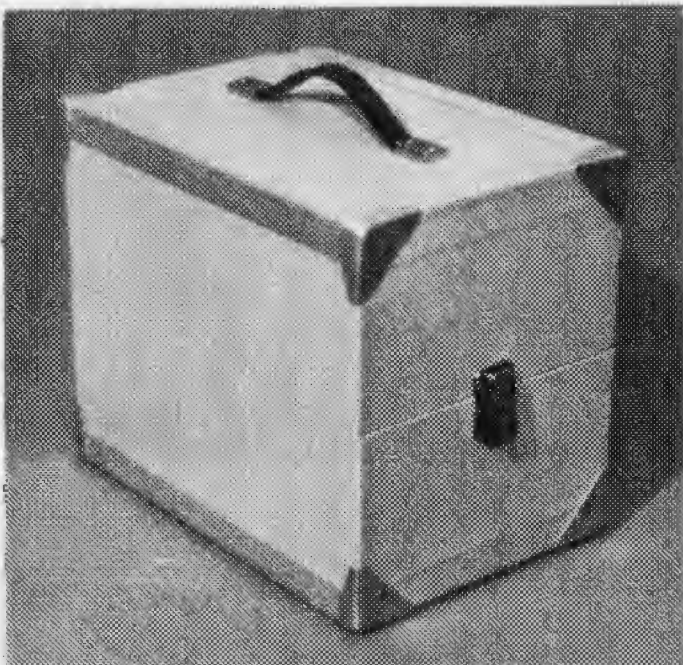
GR-503 — 8 Ft.
For Heavy
Speakers
\$30.00

GR-502 — Adapter
For Closed Back
Speakers — \$2.50

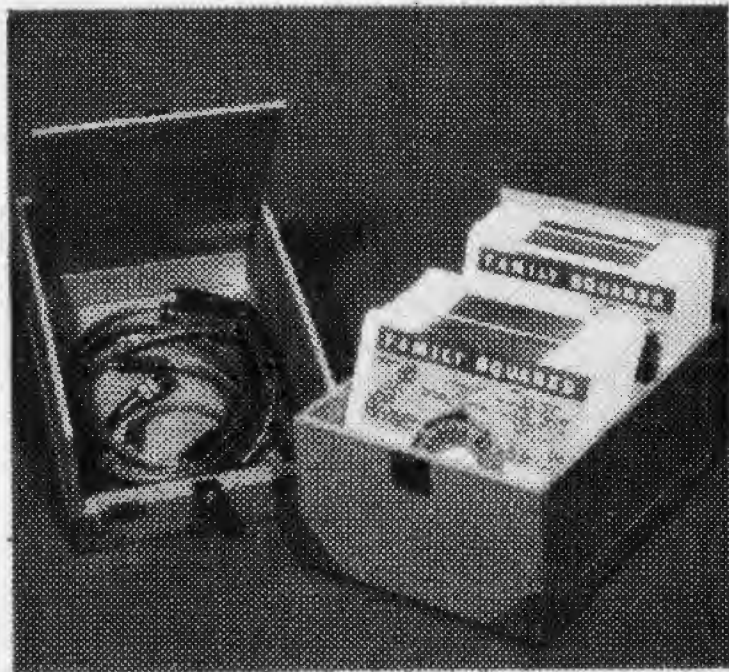
GR-501 — 8 Ft.
Adjustable
Speaker Stands
\$25.00



GR-401 — SELF-SEALING ENVELOPES
5¢



GR-102 — RECORD AND MIKE CARRYING CASE
List Price \$21.50





1 line "Slim Jim" 75¢ **ANY**
 Name only **STATE**
 regular size 85¢ **SHAPE**
 Name and Town or design 95¢ **\$1.50**
 Name and town and design (pictured) \$1.00 **EACH**
 Name and town and design and club name \$1.10

We Design Club Badges

Order Any Badge in Any Color—Black, White, Blue, Green, Brown, Red, Yellow, Walnut, Birch.

Send Check, We Pay Postage

PAT'S PLASTICS

Box 847 Rifle, Colorado 81650 Phone (303) 625-1718



VELCO

MEANS SAFETY

NO DUST — NO PARAFFIN

NO ABRASIVES

16 OZ. CAN SLO-DOWN

or

16 OZ. CAN SPEE-DUP

\$2.75 (USA only)

Plus

\$3.15 (in Canada)

Postage

DEALER INQUIRIES INVITED

WRITE:

Merit Mfg. Co.

13416 So. Estrella, Ave.

Gardena, Ca. 90248

REFLECTIVE

Square Dance Figures



Bumper Size ONLY 70¢

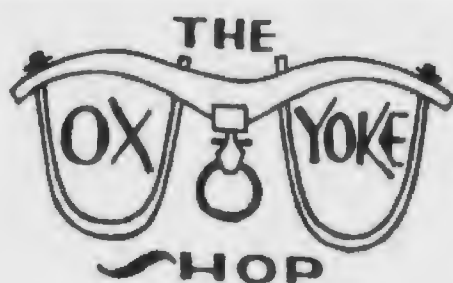
6" SIZE 95¢

5 COLORS — RED, GREEN, BLUE, GOLD & SILVER

At your dealers — or write

LOCAL SQUARE PRINTERS

976 Garnet, San Diego, Calif. 92109



(HAVE MOBILE STORE WILL TRAVEL)

TUE. AND THUR.

11-7

WED. & FRI.

'TIL 9:30

SAT. 11-6

Leather Triangular Badge Holders to snap on Shirt Pocket — White, Black, Brown. 35c each, Postpaid.

Heavy Leather Towel Holders — Black, White, Brown. \$1.25 postpaid.

NYLON CAMISOLE

With Lace Trim

Sizes 32 thru 40

\$4.50 plus .60¢ Postage

NYLON STRETCH SOFT FOAM SOLE

Toe Protector

1 Size Fits All — Suntan — .80¢ Postpaid



New '73-'74 Mail Order Catalog Now Available

Ruth E. deTurk

Reuel A. deTurk

1606 Hopmeadow St., Simsbury, Conn. 06070 • Phone (203) 658-9417

Square Dance Date Book

Oct. 5-6-14th Annual Dixie Jamboree, MASDA Center & Garrett Coliseum, Montgomery, Ala.

Oct. 5-6-8th Annual San Angelo S & R/D Festival, Coliseum, San Angelo, Texas

Oct. 5-6-10th Annual Fall Foliage S/D Fest., Nat'l Life Ins., Montpelier, Vt.

Oct. 5-7-Chula Vista S & R/D Weekend, Wisconsin Dells, Wis.

Oct. 6-C.K.S.D.A. Fall Jubilee, Fort Hays Ballroom, Hays, Kans.

Oct. 6-7-24th Annual Western S/D Festival, Quadra Dangle Club, Laramie, Wyo.

Oct. 7-Hi-Flyers 12th Annual Free Jamboree, 1111 No. 56, Lincoln, Nebr.

Oct. 11-Single Swingers Special Dance, Lowell Community School, Boise, Idaho.

Oct. 12-13-S.A.S.D.A.'s 9th Annual International Fall Festival, Onondaga War Memorial & Hotel Syracuse, Syracuse, N.Y.

Oct. 12-13-Chattanooga Choo Choo Fest., Chattanooga, Tenn.

Oct. 12-14 — S/D Weekend, Timbershores Camping Resort, Northport, Mich.

Oct. 13-Apple Festival S/D, Brandywine H.S. Gym, Niles, Mich.

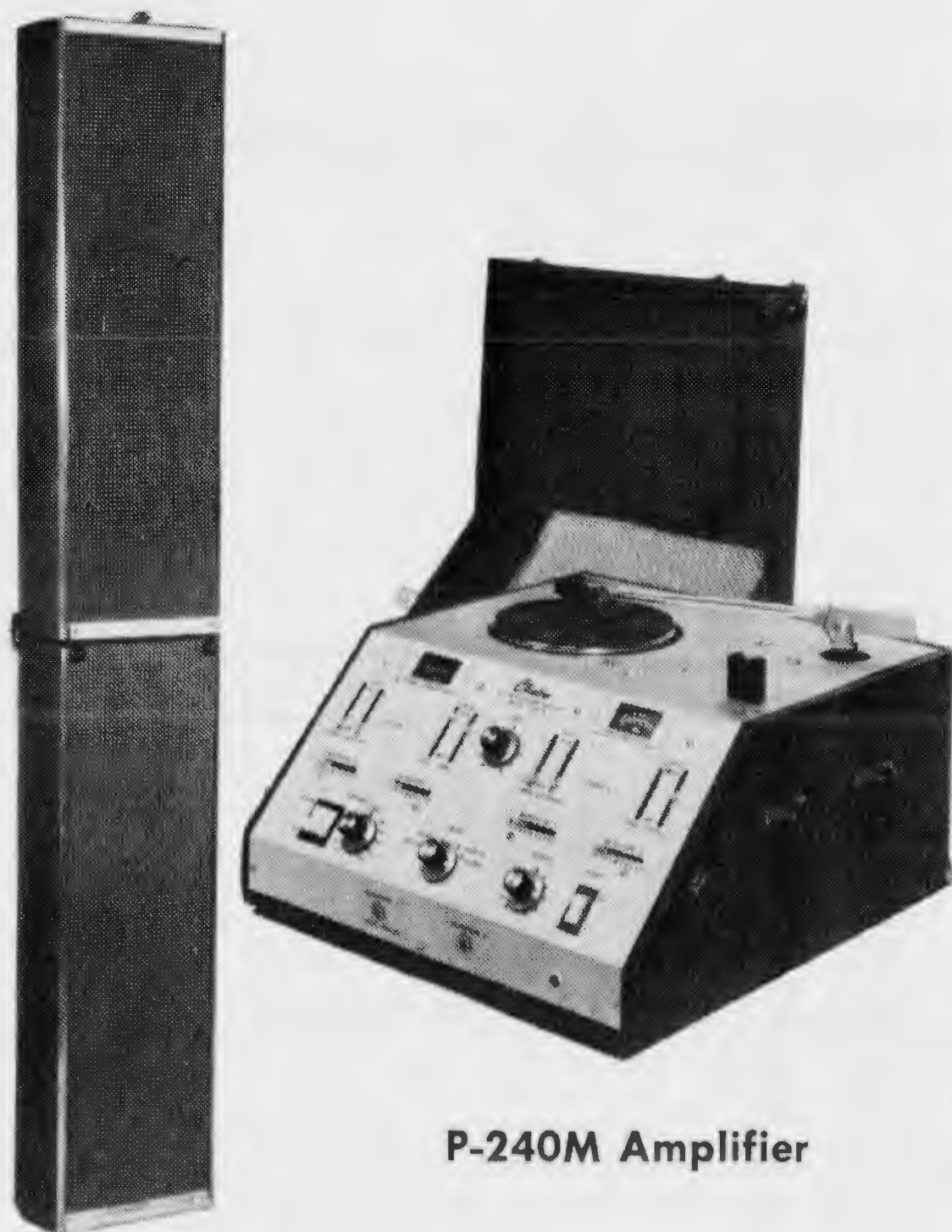
Oct. 13-Arkansas State S/D Fed. 24th Annual Fall Festival, Little Rock Conv. Center, Little Rock, Ark.

Clinton

ANNOUNCES...

THE P-240M HIGH PERFORMANCE SOUND SYSTEM

The most powerful, most versatile sound system ever offered to professional and club callers. Certified undistorted power output exceeds that of any equipment now available—and at a price the working caller can afford. Complete dual channel versatility, too—actually two complete, independent sound systems in a single compact case.



P-240M Amplifier

**XP-90R
Sound Column**

THE CLINTON PLEDGE

If the Clinton P-240M amplifier and XP-90 sound column combination does not give you the clearest voice and most brilliant music reproduction you have ever heard from available systems, and does not give you plenty of power to cover the largest halls without dead spots, the system may be returned to us for a full refund within 3 months of purchase!

- 240W Peak Power Output — will drive four XP-90 sound columns.
- Electronic turntable speed control
- Built-in strobe
- Exclusive Clinton voice sharpness and timbre controls.
- Built-in monitor speaker, dual V.U. meters, selection of voice only or any degree of voice in monitor.
- Every function has duplicate controls and circuits for complete backup.
- Computer grade components assure long equipment life and reliability.
- Skip-proof "floating" turntable.

Price List

P-240M System

P-240M Amplifier (Brown)	\$635.00
XP-90R Sound Column (Brown).....	159.00
EV-631A Microphone	37.80
Remote Music Adapter for EV-631A and P-240M Amplifier.....	25.00

P-120M1 System

P-120M1 Amplifier (Blue)	\$395.00
XP-90 Sound Column (Blue).....	159.00
EV-631A Microphone	37.80
Remote Music Adapter for EV-631A and P-120M1 Amplifier	25.00

Shipping charge extra. Write for "Package" prices.

CLINTON INSTRUMENT CO., BOSTON POST ROAD, CLINTON, CONN. 06413

Tel. (203) 669-7548

Oct. 13—Annual Autumn Leaves Festival Dance, Reeves YMCA, Mt. Airy, N.C.
 Oct. 13—Tech. Trompers Fall Festival, Tech Campus, Blacksburg, Va.
 Oct. 13-14—2nd Annual Sq & Rd Dance Fest. "Under the Bridge", Lake Havasu City, Ariz.
 Oct. 13-14—14th Annual Ozark S/D Festival, Poplar Bluff, Mo.
 Oct. 19—Palm Squares Fall Special, Northside School, Palmyra, Pa.
 Oct. 19—Pre-Fall Festival Dance, YMCA, Fargo, N.D.
 Oct. 19-20—London Bridge S & R/D Fest., Lake Havasu City, Ariz.
 Oct. 19-20—Missouri State Festival & Conv., Missouri State Agricultural Bldg. at Fairgrounds, Sedalia, Mo.
 Oct. 19-20—"Spirit of '76" 6th Annual Festival, Yorktown Int. School, Yorktown, Va.
 Oct. 20—Goober Gamboleers 14th Annual Nat'l. Peanut Festival Dance, Dothan Rec. Center, Dothan, Ala.
 Oct. 20—4th Annual Palmetto Promenade, Greenville, S.C.
 Oct. 21—6th Annual Fall Festival, YMCA,

Fargo, N.D.
 Oct. 25-27—Saskatchewan S & R/D Conv., Corona Motor Hotel, Yorkton, Sask., Canada
 Oct. 26-27—Border Booster Association Fest., Plattsburgh, N.Y. area
 Oct. 26-27—Gatlinburg Hoedowners Autumn Promenade, Gatlinburg, Tenn.
 Oct. 26-27—"Square Esta," Vandenberg Inn, Santa Maria, Calif.
 Oct. 26-27—13th Annual Tobaccoland Round-up, Jaycee Center, Wade Ave., Raleigh, N.C.
 Oct. 26-28—Florida R/D Council Annual Fall Festival, di Lido Hotel, Miami Beach, Fla.
 Oct. 26-28—Fall Frolic at East Hill Farm, Troy, N.Y.
 Oct. 26-28—17th Annual Hoosier S/D Festival, Roberts Stadium and Rural Youth Center, Evansville, Ind.
 Nov. 2—Three Rivers Twirlers 2nd Ann. Dance, Northwood Mall Com. Rm., Tallahassee, Fla.
 Nov. 2-4—23rd Annual Fiesta de la Cuadrilla, Balboa Park, San Diego, Calif.
 Nov. 2-4—Potawatomi Pow Wow, Pokagon State Park, Angola, Ind.
 Nov. 3—Annual Western Mardi Gras, Live-

MONEY-MAKING OPPORTUNITY FOR RECORD DEALERS



You can become part of the booming square dance industry. Earn big profits selling square and round dance records in your area. The specialist record distributors listed below will set you up in business if you can qualify. They carry all square and round dance labels and books and can offer fast efficient service. If you are already a dealer in square dance accessories and clothing, here's your chance to add to your volume profitably. Contact distributor nearest you for complete details. No obligation.

WRITE TODAY TO DISTRIBUTOR NEAREST YOU

ARIZONA

OLD TIMER DISTRIBUTORS
 708 E. Weldon, Phoenix 85014

CALIFORNIA

CORSAIR-CONTINENTAL CORP.
 1433 E. Mission Blvd., Pomona 91766

MICHIGAN

SCOTT COLBURN SADDLERY
 33305 Grand River, Farmington 48024

NEW JERSEY

DANCE RECORD DISTRIBUTORS
 1161 Broad St., Newark 07114

OHIO

TWELGRENN ENTERPRISES
 P.O. Box 16, Bath 44210

TEXAS

MERRBACH RECORD SALES
 323 W. 14th St., Houston 77008

UTAH

VERN YATES DISTRIBUTORS
 436 E. 4th So., Salt Lake City 84111

WASHINGTON

WESTERN DANCE DISTRIBUTORS
 P.O. Box 25015 Northgate Station,
 Seattle 98125



TRAINING MATERIAL

NOTE: New prices effective October 1, 1973

By JAY KING

LEARN REAL HASH CALLING

With the Jay King method, you'll get results the first day whether you've been calling 10 weeks or 10 years! Learn hash calling via book or tape.

The method is taught in **THE FUNDAMENTALS OF HASH CALLING**, 275 pages, 39 chapters, hundreds of diagrams. Takes you all the way. You'll find yourself moving ahead faster than you thought possible.

\$9.95 postpaid (\$10.95 in Canada)

The same method is also taught on four tapes, available on top quality cassettes or 5-inch reels. A booklet with complete diagrams accompanies each tape.

Cassettes \$5.95 each (U.S. and Canada)—except Lesson #4 which is \$7.95

All 5 inch reels \$5.95 each (U.S.) \$6.95 each (Canada)

IMPORTANT: SPECIFY "CASSETTE" OR "REEL"

TEACH NEW DANCERS

This professional teaching manual is for both neophytes and experienced teachers. Lessons progress logically from the known to the new. Teach 10, 30, or even 50 lessons. Teach 20-40-60-even 100 basics. The material and teaching techniques are in the book—all between one set of covers. Order **HOW TO TEACH MODERN SQUARE DANCING** (253 pages).

\$9.95 postpaid (\$10.95 in Canada)

KEEP CURRENT AND KNOWLEDGEABLE

Jay King's monthly notes, **HASHING IT OVER**, are the most useful and usable ever devised for today's club caller. Each issue has workshop material; challenge material; a "Top Tip" built around a theme; zeros and equivalents; discussions of square dance topics in "The Hash House"; a Caller Clinic; varied presentations of standard material; and **diagrams** of all new figures.

\$11.95 for 12 monthly issues

IMPROVE SKILLS AND TECHNIQUE VIA TAPE

Caller training sessions on the following subjects (each numbered item represents one tape): 1) Zero Movements and Equivalents; 2) Fitting Figures to Singing Calls; 3) Set-Ups and Get-Outs; 4) Two Ladies Chain Rules; 5) Patter and Timing Development; 6) First Night of Class.*

Cassettes \$5.95 each (U.S. and Canada) — except tape #6

All 5 inch reels \$5.95 each (U.S.) and \$6.95 each (Canada)

*Tape #6 requires 2 Cassettes and total cost for the two is \$7.95

Reel prices are the same as above.

FIVE-TIP TAPES FOR DANCERS AND CALLERS

I've taped over 100 tips as an aid to callers on how to teach and workshop new material and how to get variety from club level figures. These tapes are also of tremendous value to dancers who want extra **home practice**. You choose any five tips from the list and I'll send you a reel or cassette that has on it the **exact five you've chosen**. Send for complete list of available tips.

Cassettes \$5.95 each (U.S. and Canada)

5 inch reels \$5.95 each (U.S.) \$6.95 each (Canada)

Our prices must be increased slightly I'm sorry to say
Paper, ink, envelopes, reels, cassettes and postage have all gone up.

Order (or write for further information) from **JAY KING, P.O. Box 462, Lexington, Mass. 02173**

stock Exchange Bldg., Omaha, Nebr.
 Nov. 3—PSAARD Festival, Norwin Jr. High School W., Irwin, Pa.
 Nov. 9-10—N.E. Florida S/D Assn. Fall Roundup, Civic Aud., Jacksonville, Fla.
 Nov. 9-10—Huntsville Rocket City Roundup, Huntsville, Alabama
 Nov. 9-11—Kentucky Bar Weekend, Kentucky Lake Resort, Kentucky
 Nov. 10—2nd Annual S & R/D Festival, Snyder, Texas
 Nov. 10-11—Indy Lou Weekend, Indiana Conv. & Erpo Center, Indianapolis, Ind.

Nov. 16-17—11th Mid-South S & R/D Festival, Holiday Inn, Rivermont, Memphis, Tenn.
 Nov. 16-17—3rd Manitoba S & R/D Conv., Portage La Prairie, Manitoba, Canada
 Nov. 16-18—Park Place Promenade, Park Place Motor Inn, Traverse City, Mich.
 Nov. 16-18—S/D Weekend, Timbershores Camping Resort, Northport, Mich.
 Nov. 18—Knotheads of Illinois Fall Dance, Boy Scout Center, Arlington Heights, Ill.
 Nov. 23-25—MaNaCo Holiday, Holiday Inn, Findlay, Ohio

LET YOUR

SQUARE DANCE CLOTHIER HELP YOU

Dress for the Dance



ALLEMANDE SHOP

250 N. Main St. (Rt. 55), Crown Point, Ind. 46307

B & D WESTERN SHOP

2117 Hwy 64-70 S.W., Hickory, N.C. 28601

BARBARA'S SQUARE DANCE FASHIONS

713 Edgehill Drive, Hurst, Texas 76053

B-BAR-B SQUARE DANCE APPAREL & RECORDS

1538 Main (Speedway), Indianapolis, Ind. 46224

BUCK & SANDY'S WESTERN WEAR

Route #3, Box 80, Fairmont, W. Va. 26554

THE BUCKBOARD WESTERN SHOP

RFD #2, Marshall, Michigan 49068

CALICO HOUSE

1166 Hooksett Rd., Manchester, N.H. 03104

CALKINS SQUARE DANCE SHOP

9222 Warsaw Rd. (Rt. 19), LeRoy, N.Y. 14482

THE CATCHALL

1009 9th Street, Wichita Falls, Texas 76301

CHEZ BEA SQUARE DANCE CREATIONS

650 N.E. 128th St., North Miami, Fla. 33161

C & M WESTERN WEAR

3143 Moss Oak Dr., Doraville, Ga. 30340

THE COWBOY CORRAL

8007 Bluelick Rd., Louisville, KY 40219

DANCE CRAFT

3584 E. Hastings, Vancouver 6, B.C., Canada

DANCE-RANCH

Carrollton Shopping Center, New Orleans, La. 70118

THE DANCERS CORNER

2228 Wealthy SE, Grand Rapids, Mich. 49506

DART WESTERN SHOPPE

1414 E. Market, Akron, Ohio 44305

DEE'S SQUARE DANCE SHOP

8551 N. Riverview Dr., Kalamazoo, Mich. 49004

DIXIE DAISY SQUARE DANCE & WESTERN WEAR

1355 Odenton Rd., Odenton, Md. 21113

DOROTHY'S SQUARE DANCE SHOP

3502 1/2 Strong, Kansas City, Kansas 66106

DO-SAL SHOPPE

1604 W. 23rd St., Independence, Mo. 64050

THE DO SA DO SHOP

137 West Main St., Alhambra, Calif. 91801

DOUBLE O RANCH WEAR

1460 National Street, Memphis, Tennessee 38122

DOUBLE W DANCE WEAR and WARES

1172 Edgell Road, Framingham, Mass. 01701

E & D WESTERN WEAR

14 Main St., So. Hadley Falls, Mass. 01075

MADELYN FERRUCCI CREATIONS

Brewster & Lake Rds., Newfield, N.J. 08344

F & S WESTERN SHOP

1553 Western Ave., Toledo, Ohio 43609

IRONDA SQUARE DANCE SHOPPE

759 Washington Ave., Rochester, N.Y. 14617

JEAN'S SQUARE & WESTERN WEAR

6407 No. Caldwell Ave., Chicago, Ill. 60646

JEAN & JER

900 Upper Fairlawn Mall, Laurel, Md. 20810

KATHLEEN'S SQUARE DANCE SHOP

508 W. Chestnut St., Chatham, Ill. 62629

MANN'S SQUARE THRU

24 New Road, E. Amherst, N.Y. 14051

MAREA'S SQUARE DANCE SHOP

Cor. Love & (3749) Zimmerly Rds. 1/2 mile off 832, Erie, Pa. 16506

MARTY'S SQUARE DANCE FASHIONS

404 Cherokee Dr., Greenville, S.C. 29607

THE MAREX CO.

506 1/2 W. Columbia, Champaign, Ill. 61820

MCCULLOCH COSTUME & DANCE OUTFITTERS

1034 Dundas St., London 31, Ontario, Canada

MODERN SQUARE DANCE CORRAL

2017 E. Michigan Ave., Lansing, Mich. 48912

AN SOS FROM THE 22ND NATIONAL

The Chairmen of the 22nd National Square Dance Convention in Salt Lake City have a tape library of all panels and clinics except those of the Callers' Seminar. Anyone having such tapes available are requested to contact Jim Irvine, 1925 South 1600 East, Salt Lake City, Utah 84105.

SALT LAKE FILM AVAILABLE

The film on square dancing featuring Bob Van Antwerp and which was made by Brigham Young University, is now available. Prints are \$100.00 each (approximate cost at

this time) and they are also available on a rental basis from Jim Irvine, General Chairman of the 22nd National Square Dance Convention. Jim's address is 1925 South 1600 East, Salt Lake City, Utah 84105.

WHERE'S THE ASILOMAR ADVERTISEMENT?

For the first time in 22 years, one of our winter vacation institutes put up the "sold out" sign before an announcement could be run in the magazine. Winter Asilomar is held each February and those requesting brochures are sent copies in July.



STORES handling square dance clothing are invited to write **SQUARE DANCING** for information regarding a listing on this page.

NICK'S WESTERN SHOP

245 E. Market St., Kingsport, Tenn. 37660

OBIES WESTERN & SQUARE DANCE FASHIONS

614 S. Lake St. (Rt. 45), Mundelein, Ill. 60060

PEARL'S of RALEIGH

2620 Poole Rd., Raleigh, N.C. 27610

PEARL'S WESTERN FASHIONS

Dawes Ave., Clinton, N.Y. 13323

PRINCESS SPECIALTY SHOP

584 Main St., S. Portland, Maine 04106

THE QUALITY WESTERN SHOP

1894 Drew St., Clearwater, Fla. 33515

RACEWAY SADDLERY & WESTERN WEAR

406 Thomas Ave., Forest Park, Ill. 60130

RAY'S SQUARE DANCE SHOP

2904 S.W. 44th, Oklahoma City, Okla. 73119

RILEY'S RANCH CORRAL

750 Northgate Mall, Seattle, Wa. 98125

ROBERTSON DANCE SUPPLIES

3600—33rd Avenue, Sacramento, Calif. 95824

ROMIE'S SQUARE DANCE & WESTERN WEAR

3827 El Cajon Blvd., San Diego, Calif. 92105

RUTHAD PETTICOATS AND PANTIES

8869 Avis, Detroit, Michigan 48209

SHOOT'N STAR SQUARE & COSTUME SHOP

1115 DuPont Circle, Louisville, KY 40207

SKY RANCH SADDLERY

109-111 S. Main St., Central Square, N.Y. 13036

THE SQUARE DANCE SHOPPE

2527 W. Pawnee, Wichita, Kan. 67217

SQUARE-ROUNDER

3413½ High St., Portsmouth, Va. 23707

SQUARE DANCE VILLAGE

3621-A State St., Santa Barbara, Ca. 93105

SQUARE TOGS

11757 Hwy. 42, Sharonville, Ohio 45241

SQUARE WEAR SHOP

8674 49th St. North, Pinellas Park, Fla. 33565

5 mi. north of St. Petersburg

BOB STAN'S SQUARE & WESTERN WORLD

Rte. 57 Merrywood, Granville, Mass. 01034

S.W.S. DUDS FOR DUDES

2241 N. 56th St., Mesa, Ariz. 85205

TINGUE'S SQUARE WEAR

1987 Yale Ave., Williamsport, Pa. 17701

TONY'S TACK SHOP

2000 Hinesburg Rd., South Burlington, Vt. 05401

TWIRLING FASHIONS S/D & WESTERN WEAR

1256 Evergreen Ave., Pittsburgh (Millvale), Pa. 15209

WAGON WHEEL HOUSE

728 So. State St., Salt Lake City, Utah 84116

KAY WILSON

5022 Nokomis Ave., Minneapolis, Minn. 55417

fashion feature



Regretfully our picture is not in color so that you may see the dramatic effect of an orange and brown print set off with a brilliant plain orange border. Jane Donovan of Lakewood, California, models her two-piece dress whose simple lines allow the pattern to speak for itself. The blouse closes with a back zipper and abbreviated sleeves proportion the top with a trim shoulder line. An alternate blouse (not shown) is made of the solid orange material and gives the dress a completely different look. The fabric is easy-care, drip-dry acrylic crepe.



Fashions by Nita Smith

*113 Walton Dr.
College Station,
Texas 77840*



Raincoat

\$9.95

POSTPAID

RAINY WEATHER NO PROBLEM....

This high quality, flex-film plastic raincoat answers all our needs for a coat to wear over bouffant dance dresses. This one features a circular skirt that will flare over the fullest of milady's dresses. The waist is elasticized, giving a comfortable snug fit — note the neat round collar.

Inside one of the big pockets of the skirt — these are inset in the side — will be a huge square of plastic, which can be used, babushka style, to protect fancy coiffures on those rainy evenings —

Sizes available: PETITE SMALL MEDIUM LARGE

\$9.95 postpaid

ORDER FORM

Please send _____ plastic raincoats at \$9.95 each postpaid.

SIZE(s) desired _____

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Amount enclosed _____

Texas orders must include 5% tax. _____

Total _____

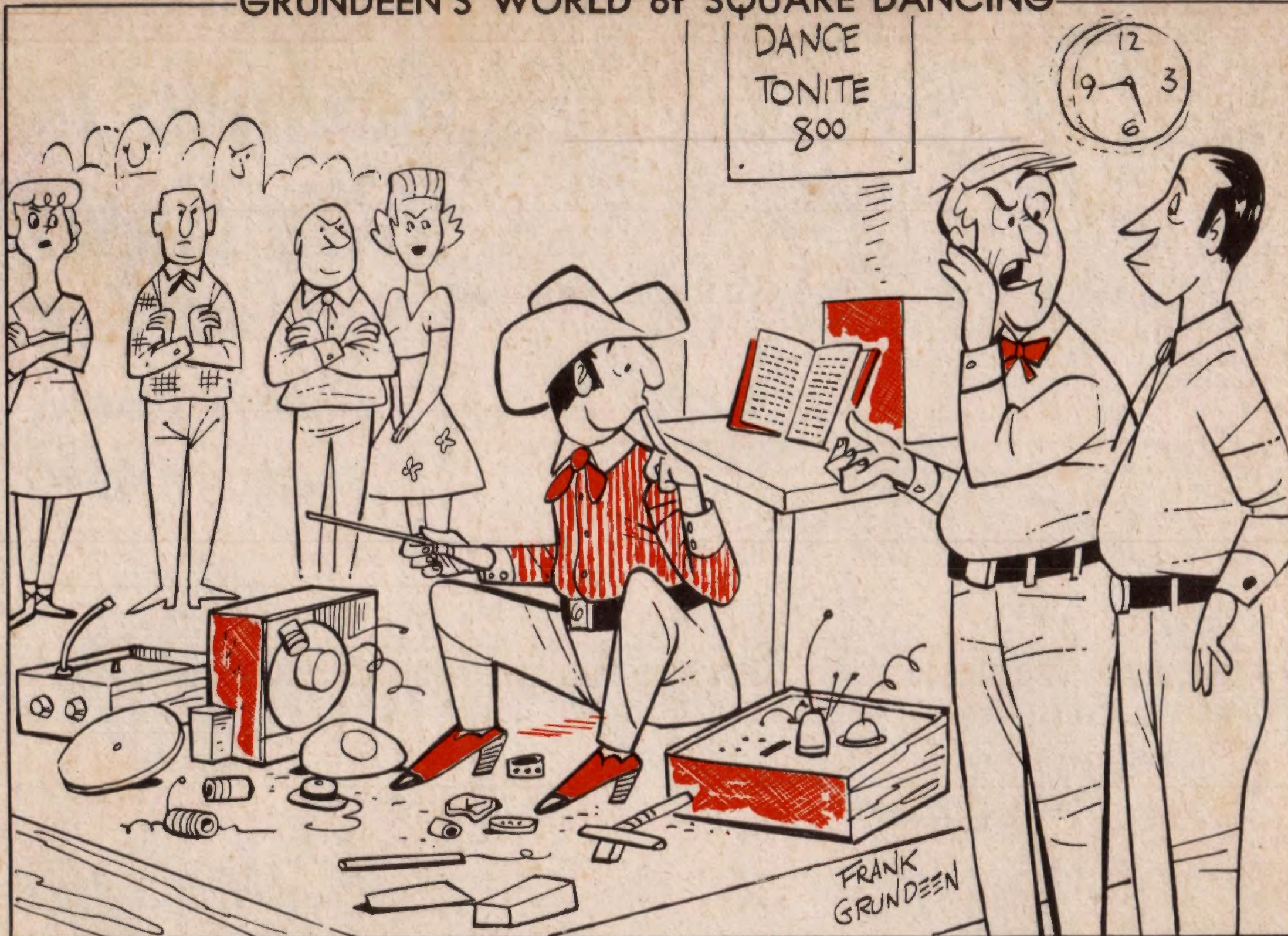
Send check or money order to:

FASHIONS BY NITA SMITH

113 WALTON

COLLEGE STATION, TEXAS 77840

GRUNDEEN'S WORLD of SQUARE DANCING



"Why couldn't he have fixed it at home?"

PULSE *Music with a beat*

NEW RELEASE

PULSE SDS-1009

"MY GAL SAL"

Called by: Bruce Johnson
Santa Barbara, Ca.



BRUCE
JOHNSON

RECENT RELEASES

SDS-1006 **BUILD A MOUNTAIN** Bruce Johnson

SDS-1007 **ROLL THOSE BABY BLUE EYES**
Bob Dawson

SDS-1008 **SLOW BOAT TO CHINA** Jim Mayo

LONG PLAY (with calls)

SDA-1201 **LEE HELSEL - 1970** rated X
(designed for experienced dancers only)

Distributed by **Corsair-Continental Corp.**
1433 Mission Blvd., Pomona, Calif. 91766